ISSN 1059-1249 Volume 32 No. 3

the magic lantern Gazette

collecting... projecting... and sharing

Is this a brothel lantern?

- See article inside

The Magic Lantern Society of the United States and Canada www.magiclanternsociety.org

Two Different Books Available

The Magic Lantern in the Northwest

52 pages

Table of Contents
When lanterns were used in NW
Asahel Curtis creator of lantern slides
Canadian Pacific Railroad
Magic Lantern slides
Others Created Magic Lantern slides
Those that used slides to tell stories
Slides that show the Northwest
Others were told about the Northwest
with slides and readings
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The Last Magic Lantern Show
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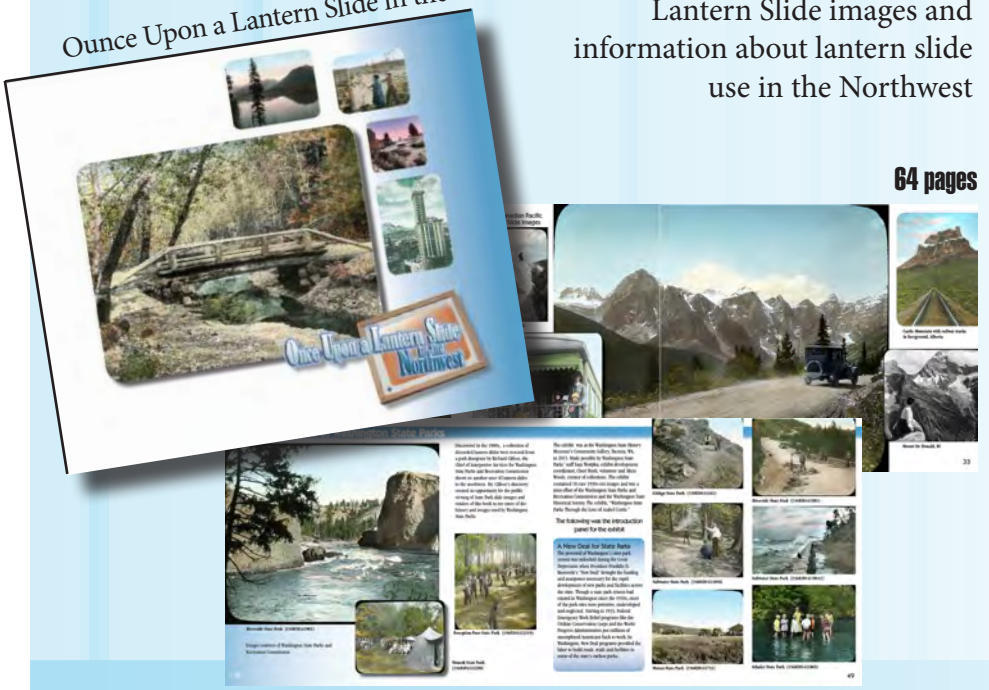
Ounce Upon a Lantern Slide in the Northwest



Lantern Slide images and information about lantern slide use in the Northwest

64 pages

Table of Contents
About the Magic Lantern
What Type of Images Did They Project?
Slides that Moved
Slides of the Northwest From or By Others
Others Created Lantern Slides of the Northwest
Early Use of Slides in the Northwest
Slides Producers
Lantern Slides Document Story in 1911
Slides from 1930
Northwest Pioneer Used Lantern Slides
Slides for Telling Stories
Slides in Walla Walla
Canadian Pacific Railroad Slide Use
Slides of Sedro-Wooley
Slides of the Dream Theatre Sedro-Woolley
Advertising Slides
Coming Attraction Slides
Local Sedro-Woolly Artist Created Slide Art
Slide Art Created by Richard Odlin
Sedro-Woolley Moral Presentation
Photographer that Created Moral Slide Show
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Founders of the Society
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Editorial

After several days of heavy rain here the sun has come out and the sky is blue again. We hope that after the dark days we have all experienced - the isolation and infection - like the sun, we shall come out to play again.

In the meantime the Society is planning for the future with virtual Zoom etc meetings to tide us over until we can convene once more. Please see more details in the President's letter.

In this journal the issue of slide storage is addressed. It is a perennial problem - we must have wasted the equivalent of days over the years searching for particular slides for events. Before, that is, we established a computer database of what we have and where to find it! That has saved a lot of time and frustration over the years. One positive result of the virus is that many of us have had time to pursue our hobbies. To that end, we have illustrated surely the ultimate slide storage cabinet. Not only illustrated but included the full specification and patent details with drawings! We challenge you to build one - from experience we can assure you that the cabinet lives up to its reputation!

Larry Rakow has delivered on his promise to produce an article for us and has produced a most interesting article on items from his amazing collection of pop-up books - this time focusing on Pop-Ups and the Magic Lantern. I now know what I want for Christmas...

Gart Westerhout has studied Irish song sets for this issue. Bamforth of course issued both postcards and song slide sets. Reading through, I could not but reflect on how many of us have some Irish blood in our ancestry and can empathise with the emotion of the singers so far from home and dear ones. This article will be a valuable resource for the future identification of these Bamforth products.

Lantern collecting has been a hobby for many years and we have several examples of curious special purpose ones. The one featured in this issue was a puzzle until recently, but perhaps we have now resolved the issue?

It is our pleasure to be among the first to wish you all a Very Happy Christmas, your lanterns brightly shining and, for the New Year we wish you health as well as happiness. Additionally, should inspiration strike you in the next few weeks, bear in mind that articles and/or news items we can share are always welcome.

Merry Christmas from the President, Editors and Officers of the Magic Lantern Society of US & Canada

Contents

Editorial 1
President's Message, Forthcoming Events, Society Officers 2
Black and White and Blue - A look at the history of erotic slides 3
On Slide Storage - what was, and maybe still is, the best way? 7
Magic Lantern Pop-Ups - Larry Rakow describes some amazing books 16
Irish-themed Bamforth Song Postcards - Gart Westerhout discovers and lists some more beautiful images 20
Tips on Giving Lantern Shows - Terry Borton continues his series of tips 26
Irish-themed Bamforth Song Postcards - conclusion 28
Classified Advertisements - Members' Sales and Wants 29

President's Message

We hope this issue finds you in continuing good health as we all continue to confront the global pandemic.

Thanks to all who communicated their views on future meetings of the Magic Lantern Society of the U.S. and Canada. Your board of directors met this month, making the following decisions regarding future meetings:

There will not be an in-person convention of the society in 2021, as we cannot plan one based on current travel restrictions and Coronavirus concerns

We plan a 2022 convention in late September or early October, holding it later in the year to separate it in time from the 2022 convention of the Magic Lantern Society in the U.K. The 2022 convention will be held in Cleveland, the site of what was to be this year's convention

We are initiating plans for a virtual meeting of the society, tentatively scheduled for February 2021 - not a full convention but an opportunity for presentations and a chance to see each other, albeit not in person.

We seek your help in planning and holding the first virtual meeting in 2021. If you'd like to join the planning committee, please contact me at briandrogers@gmail.com. We need to determine what platform to use (Zoom, Youtube, or other?), decide the length and number of presentations, and communicate our plans to members and potential members of the society. If you have technical skills to lend to the effort, please let me know. And while we have not yet issued a call for presentations, if you're interested in offering a presentation please let me know and I will make sure the planning committee gets in touch with you.

My thanks to David and Lesley and the authors of articles in this issue of the Gazette.

Keep the Magic –

Brian Rogers, President

Forthcoming Events

February 2021 - Virtual meeting with presentations etc - contact Brian at briandrogers@gmail.com for more details and if you can help with organisation.

Autumn/Fall 2022 - 3-Day Convention in Cleveland OH, if possible. Watch this space!

If you have any shows, virtual or otherwise, coming up, please let the Editors know for the next issue.

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Black and White and Blue

David Evans looks at the colourful history of erotic slides

Recently I was offered some magic lantern slides. The vendor described them as 'pornographic'. I did come across some of this type at one of the British society Conventions many years ago, but did not see them projected, nor was I able to examine them as we had to leave early that day, but members later said that they were quite shocked by the nature of the images. Having seen the images I was recently offered, I can see that they would be totally unsuitable for any normal type of lantern show. It would be hard to imagine them as part of a lecture, except possibly for academic study, and I feel sure that they were not created for that purpose. These are black and white photographic images and probably date from the 1920s or thereabouts. So, how were they used at the time of production?

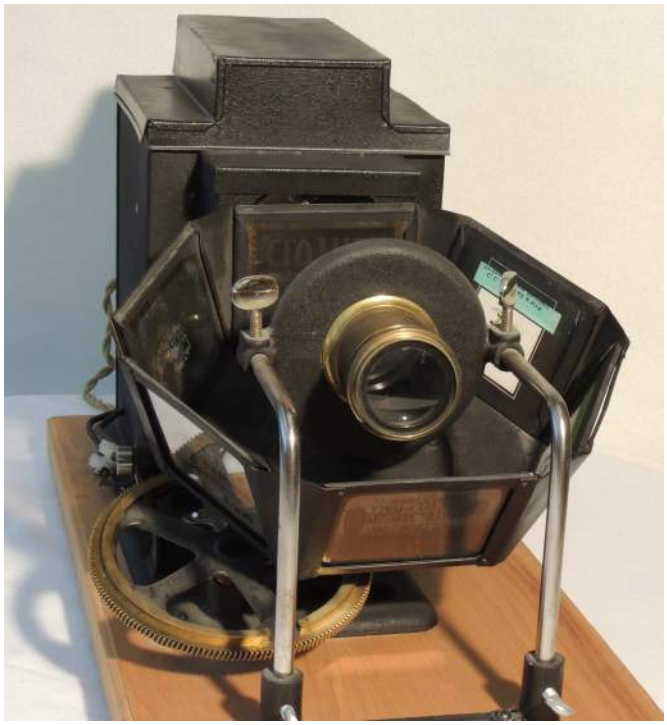


Fig 1: Front view of carousel lantern

We have in our collection a rather unusual lantern with a carousel unit that holds six slides of US or European format (Fig 1 and front cover). It has a primitive electric motor to drive the carousel and the speed is adjustable by a series resistance. We purchased it in England. We had always assumed it was for advertising purposes, but have often wondered exactly how it was used. Advertising slides of course were used in a number of different ways. The early Nickelodeon

Fig 2: The carousel drive motor

movie theatres would use them in the intervals between movie films, along with forthcoming attraction slides. Theatres might use them in the entrance foyer to encourage patrons to return for future events or to patronize local businesses who in turn might pay to have their adverts displayed. Generally lanterns designed specifically for advertising purposes would produce a relatively small image on a built-in screen, such as the advertising clock described in Vol. 32 No. 1 of the Gazette, and there would be perhaps 10, 12 or more slides in their repertoire, changing every minute or so.

Fig 3: The main drive gear and peg, seen at right

Our carousel lantern can be adjusted over a wide range of image duration, perhaps a few seconds to several minutes per slide and produces a full-size image depending on its distance from the screen. It cannot

produce a small image on a small local screen. The motor drives a large gear (Fig 3) by means of a worm. The large gear carries a screwed-in peg that indexes the carousel forward one position for every revolution of the gear. The lens is marked 'Projection Optics Co., Rochester NY'.

The Projection Optics Company was founded in 1918 by William H. Repp, at 203 State Street, and in 1930 it was moved to its present address at 330 Lyell Avenue. It is still in existence and its principal product has always been a line of projection lenses for professional motion picture projectors. They also supplied lenses for smaller projectors and magic lanterns. William Repp was best known as the patentee of a new type of projection lens - see Addendum. The carousel lantern most probably dates from just after 1918 when the lens company was started.

So under what circumstances would one need to repeat six images over a long period of time? Surely not for advertising purposes as the punters would be thoroughly bored within a short time. Maybe in a place where a number of people come and go but do not stay too long? Maybe in a place where the images have attraction to a certain type of person, where they can stay as long as they wish to view them without attracting attention, as the machine is entirely automatic? Perhaps located in premises with shaded windows, closed doors and a fee to be paid to enter? There may have been several viewing rooms each with its own automatic lantern and slides.

Of course, erotic images have existed probably nearly as long as has the human race. Many of the world's most famous artists painted nudes, generally females, and this genre can be seen at the finest art galleries and in top private collections. Bonham's auction house in London recently disposed of the Jacob Collection, the property of an important Swiss collector, which included many erotic paintings, sketches, photographs etc., mostly in this case dating from the late 19th and early 20th Centuries.

Erotic magic lantern slides have also existed almost as long as the first slide images have. The Dutch firm of Musschenbroek, based in Leiden, operated from 1660 until 1765, though it is hard to date individual slides as the firm continued production for many years without a change in style. A selection of their erotic images may be found in 'Dutch Perspectives' (by Willem Albert Wagenaar, Annet Duller and Margreet Wagenaar-

Fig 4: Musschenbroek slide of a patient about to receive a clyster syringe(?)

Fischer and published by The Magic Lantern Society in 2014), dated as first quarter of the 18th Century. The genre gained momentum with the invention of photography and from the late 19th Century the numbers proliferated, but it was with the invention of the cinematograph that things really took off.

Tristan Mostert, writing in the New Magic Lantern Journal (Journal of the (British) Magic Lantern Society) Vol 11 No. 1 of June 2012 described the collection of the Musschenbroek slides in the Stedelijk Museum of Lakenhal in Leiden, Netherlands.

"Perhaps the most intriguing slides in the collection are several erotic images — an indication that the magic lantern was used for showing erotica at a relatively early stage. Most spectacular among them are several movable images (now removed from their original frames) of a rather explicit erotic nature. In the exhibition we have given these a separate corner; will here show one of the less explicit images, which however does give an impression of the material. This particular slide (Fig. 4) was apparently censored, since a large dark blot obscures part of the image. In this case it seems likely that the subject of the slide was in fact less sexual than we might expect. The slide and the movement that can be made with it suggests that the man is operating a clyster syringe rather than performing a sexual act, and as that area was blotted out with paint that is blacker than the pigment used on the rest of the slide, suggesting censorship after the slide*

was made, it is impossible to tell. That (self-) censorship of these kinds of collections took place is also made very clear by another slide in the collection, in which can be vaguely recognised a man and a woman on a bed, but most of the image has been entirely scratched off. We can only guess how much material of this nature was thrown away, but it seems likely that relatively more erotic slides have been lost than slides with less controversial subjects.

Erotic subjects might not have been as rare as the very few surviving slides from this period now seem to indicate."

*Clysters, liquids introduced into the gut via the rectum to supposedly restore equilibrium in the body, were all the rage in 18th century medicine.

Fig 5: A French photographic slide from circa 1900.

Eadweard Muybridge, a researcher at the University of Pennsylvania during the early 1880s, utilized a series of still cameras, each triggered in sequence, to create the illusion of a moving picture. His best-known creation was the galloping horse, but when Thomas Edison began purchasing sequential-action photographic plates from him in the late 1880s, he was astonished to to discover the man's researches went far beyond ponies and gamboling wildlife. From a selection of 733 plates, Edison discovered 448 nudes or partial nudes – 205 men, 243 women, including cricketers, boxers, wrestlers and baseball players. Large-breasted women went about their daily chores, nude women bathed together and an all but naked mother was handed a bouquet of flowers by her similarly unclothed daughter. A number of Muybridge's 'animal locomotion' sequences involving humans, many of them nude, are included in the book 'Eadweard Muybridge - The Kingston Museum Bequest' edited by Stephen Herbert and published by The Projection Box in 2004. A list of the 158 collotype prints in the museum is included.

Erotic reels were also available for the Mutoscope and the Kinora.

Production of erotic films commenced almost immediately after the invention of the motion picture. Two of the earliest pioneers were Frenchmen Eugène Pirou and Albert Kirchner. Kirchner (under the name "Léar") directed the earliest surviving erotic film for Pirou. The 7-minute 1896 film *Le Coucher de la Mariée* by Lumière Frères had Louise Willy performing a bathroom striptease. Other French filmmakers also considered that profits could be made from this type of risqué film, showing women disrobing. In 1897 Georges Méliès produced *Après le Bal – le Tub (After the Ball – the Bath),* in which an unclothed woman is bathed by her maid.

Also in 1896 Edison's *Fatima's Coochie-Coochie Dance* was released as a short nickelodeon Kinetoscope film featuring a gyrating belly dancer named Fatima. Her gyrating and moving pelvis was censored, one of the earliest films to receive that treatment. (The Kinetoscope was designed by Thomas Edison in 1889 for films to be viewed by one individual at a time through a peephole viewer window at the top of the device.) Censorship moved in, and Edison Kinetographs featuring Victorian beauties such as Anabelle Whitford and Amy Muller have only survived with thick black bars obscuring the dancers' upper and lower bodies. At the time, there were numerous risqué films that featured exotic dancers. Edison's staff often filmed Coochee-Coochee dancers, though few of these films were ever listed in Edison catalogues and then only long after their production. This rather suggests that a body of Edison films was circulated more or less clandestinely.

In the same year (1896), *The May Irwin Kiss*, also made by Thomas Edison, contained the very first kiss on film. It was a 47-second film loop, with a close-up of a nuzzling couple followed by a short peck on the lips ("the mysteries of the kiss revealed"). Chicago journalist Herbert Stone raged when this imagery appeared on the silver screen: "Manifested to gargantuan proportions and repeated three times over, it is absolutely disgusting. Such things call for police interference." The kissing scene was denounced as shocking and obscene to early moviegoers and caused the Roman Catholic Church to call for censorship and

moral reform - because kissing in public at the time could lead to prosecution. From the moment it was first screened at Koster and Bials Music Hall in Herald Square, New York in April 1896 *The Kiss* became the most talked-about sensation in show business. John Rice, the male actor in it, ignited a whole new career, offering kissing lessons and demonstrations on the vaudeville circuit. Perhaps in defiance and "to spice up a film", this was followed by many kiss imitators, including *The Kiss in the Tunnel* (1899) and *The Kiss* (1900). A *tableau vivant* style was used in the short film *The Birth of the Pearl* (1901) featuring an unnamed long-haired young model wearing a flesh-colored body stocking in a direct frontal pose that provides a provocative view of the female body. The pose is in the style of Botticelli's *The Birth of Venus*.

Note that *The May Irwin Kiss* was in the form of a 47-second loop. There is a clue here about how the images were shown.

In Austria, cinemas would organize men-only theatre nights (called *Herrenabende*) at which adult films would be shown. Johann Schwarzer formed his Saturn-Film production company, which between 1906 and 1911 produced 52 erotic productions, each of which contained young local women fully nude, to be shown at those screenings. Before Schwarzer's productions, erotic films were provided by the Pathé brothers from French produced sources. In 1911, the Saturn Company was dissolved by the censorship authorities, which destroyed all the films they could find, though some have since resurfaced from private collections.

There were a number of American films in the 1910s which contained female nudity. Men-only theatre nights were organized by many of the Secret Societies (they were known as Stag Nights, and the movies as Stag Films) which had done such things for several decades prior to the introduction of movie films and may well have used magic lantern slides from Musschenbroek and other slide makers from the 18th Century onward. Membership of fraternal societies boomed at this period!

As mentioned above, it is hard to imagine a conventional presentation with spoken commentary etc using this genre. Perhaps the slides were simply shown in sequence, each one appearing on the screen for perhaps 30 seconds or so before being replaced with another. Perhaps the endless loop format of the *May Irwin Kiss* was merely an extension of a procedure that had been in use for 150 years or more. If that is so, after the introduction of electricity, an automatic lantern with a motor drive could replace a human operator with advantage, as it could repeat its images for as long as desired and members could enter and leave the viewing room as they wished. Perhaps the carousel lantern was used in this way? Certainly in the post-war period there were establishments in America and Europe that showed erotic films on automatic projection machines that, by that time, required a coin to start the film loop.

Much of the above information has been gleaned from the book 'Black and White and Blue – Adult Cinema from the Victorian Age to the VCR' (from which we have borrowed the title of this essay) by Dave Thompson, published by ECW Press of Ontario, Canada in 2007. The book includes a filmography of stag films that are preserved. Many of them are available on DVD.

We have had to be sparing in illustrations for this monograph for obvious reasons. For those wishing to further their research, the following notes may be of assistance:

Four erotic slipping slides appeared at Breker's sale of March 17th 2018. Described as 'Replicas', the images were obviously modern. Price made was €180 excluding premium.

A set of 9 'extremely erotic' slides were sold by Bonhams Knightsbridge, London, on 3 May 2012. Described as 'French', they were studies from pastel and charcoal drawings, showing couples and *ménage à trois* scenes and without slide masks, just simple bindings. Several were 'portrait' format. The size was stated to be 4 ¾" format. Price fetched was £10,625 including premium. Circa 1880 was mentioned, but they could be mid-nineteenth century. At the time of writing they can be viewed at

https://www.bonhams.com/auctions/19798/lot/98/

Three erotic slides were offered on eBay several years ago. Only one was illustrated. Its paper label, partly torn, appeared to be written in French.

I have not come across other examples at the present time.

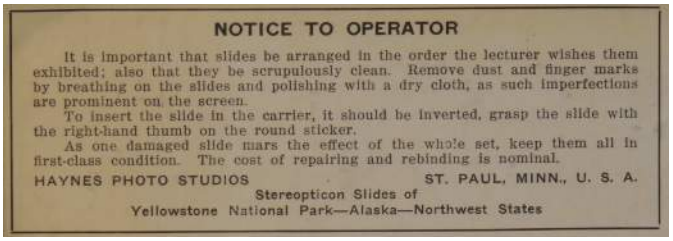
Some of the early Stag films may be viewed on Youtube.

On Slide Storage

Anyone who collects slides has probably been faced with the problem of storing them. Where they are original boxed sets of course they must be kept in their original boxes, as these are often rarer than the slides they contain, but most of us probably have sets or part-sets that do not have boxes. How do you store these? One obvious way is to use a variety of slide storage boxes as advertised by most of the late 19th Century slide producers. They can hold perhaps 50 slides in about 5 or 6 sections with dividers, thus keeping sets of perhaps 10 slides in a section. Very useful for sorting the ones needed for a show, and keeping them safe during transport. Often they had a leather carrying handle running lengthways and attached to the ends of the box.

If, like some of the late 19th Century slide rental agencies, you have a collection running into thousands, how should those be stored? We once bought part of a collection from just such an agency, and its original owner had rather laboriously made storage boxes out of fruit crates, cutting them carefully into suitable sizes and pinning cardboard labels on the end of each to show the contents (Fig 1). Being of a uniform size they fitted together quite well and could be stacked several high on shelves so they could be easily accessed. Fig 1 also shows a small slide box with a two-part fabric strip that can be buckled together for carrying and a slide box by, or for, F Jay Haynes, the photographer famous for capturing images of Yellowstone National Park.

Fig 1 - a slide box with carrying strap, a storage box made by W H Lane, a trade slide renter from Bournemouth, Dorset, UK and a fine slide box by F Jay Haynes of Minnesota.


NOTICE TO OPERATOR

It is important that slides be arranged in the order the lecturer wishes them exhibited; also that they be scrupulously clean. Remove dust and finger marks by breathing on the slides and polishing with a dry cloth, as such imperfections are prominent on the screen.

To insert the slide in the carrier, it should be inverted, grasp the slide with the right-hand thumb on the round sticker.

As one damaged slide mars the effect of the whole set, keep them all in first-class condition. The cost of repairing and rebinding is nominal.

HAYNES PHOTO STUDIOS ST. PAUL, MINN., U. S. A.

Stereopticon Slides of
Yellowstone National Park—Alaska—Northwest States

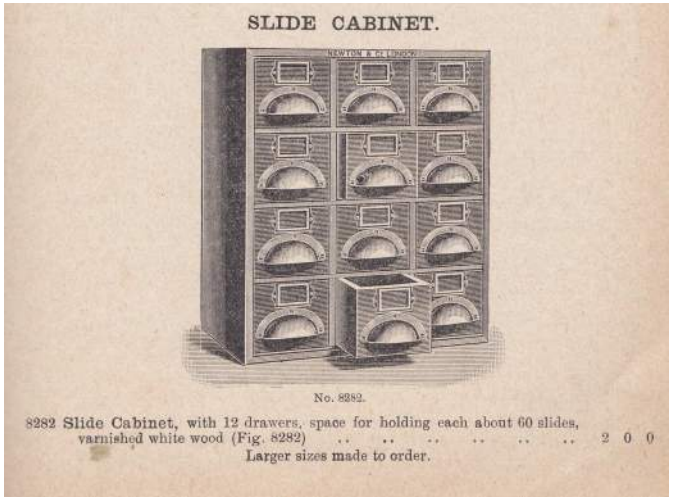
Fig 2: The label inside the Haynes slide box

The American Keystone View Company issued large sets of slides for schools and other learning institutes to use for educational purposes. It was at one time the aim that every

Fig 3: Keystone 600 set, circa 1922, in cabinet

school in America should have such a set. More elaborate sets had slides for the lecturer and similar stereoscopic view cards with viewers for the students. A Keystone 600 slide set in what is believed to be its original storage cabinet is shown in Fig. 3. Each slide has a printed card with details of the scene for the benefit of the lecturer. The set incorporated a wide range of subjects for the benefit of the school's staff and pupils.

Period writers seldom mention the subject of storage, except for covering the transportable slide boxes as above. The Newton catalogue No. 4 of circa 1910 Illustrates a table-top


SLIDE CABINET.

No. 8282.

8282 Slide Cabinet, with 12 drawers, space for holding each about 60 slides, varnished white wood (Fig. 8282) 2 0 0

Larger sizes made to order.

Fig 4: Illustration from Newton catalogue from circa 1900.

Fig 5: Newton cabinet in use

storage unit with twelve drawers, each holding about 50 slides, and once again with dividers for keeping sets together (Figs 4 & 5). This could hold around 600 British standard size (3.25" square) slides.

The Steward catalogue of similar date illustrates a three drawer cabinet that holds 150 slides (Fig 6).

In 1914 however, the Gages (Simon Henry Gage and Henry Phelps Gage) published in Ithaca, New York, the book "Optic Projection" which covered all the earlier ground on magic lantern construction and use together with the latest

CABINET FOR STORING SLIDES.

Fig. 40.

N 138.—**Slide Cabinet,** to hold 150 slides, strongly made of white wood, and fitted with three drawers with brass handles. *Each* drawer is fitted with partitions and holds 50 slides. Size of cabinet, 12×9×4 inches ..... Fig. 40 **6/6**

Fig 6: Slide cabinet from the Steward catalogue

technology, including illuminants from oil and gas through to limelights, electric arc and electric light bulbs, and lanterns from simple ones right through to specialist subjects like the projection of images of opaque objects, the projection micro-

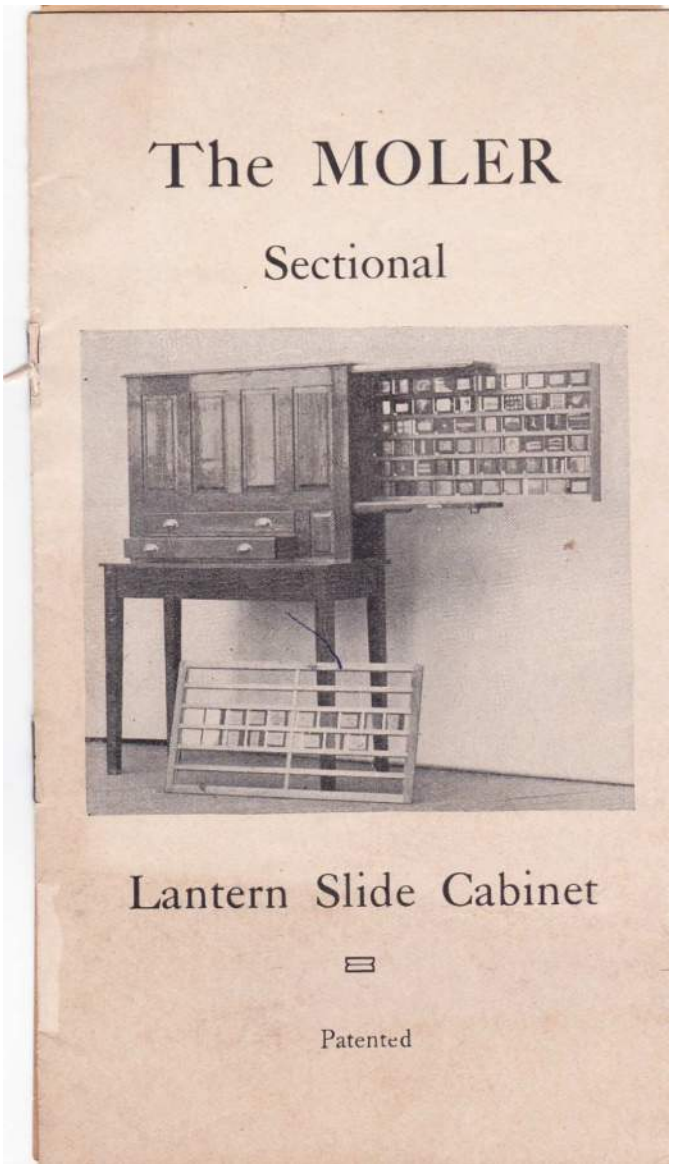


Fig 7: The Moler brochure

scope etc. In Section 338, the Gages cover their take on the storage of lantern slides in some detail. They describe the subject as a serious one, especially as one needs to be able to find the slides needed for a given lecture. 'A common method', they write, 'is to have a cabinet like that used for the card catalogue of libraries and to put the slides in the drawers as the catalogue cards are filed'. However, 'in order to store and make them most easily available for use, Professor George S Moler of the department of Physics in Cornell University has devised a cabinet which holds the slides in a single vertical layer, so that when any holder is pulled out the slides are all exhibited and one can see exactly what the slides are and select those desired.' This seemed to the writers of the book the most practical cabinet yet devised for safely storing slides and making them available with the least trouble and the least waste of time. See Figs 7 to 11.

In evaluating this statement one should perhaps bear in mind that Simon Gage was Professor of Histology and Embryology, Emeritus at said Cornell University, and that George Moler is credited in the Preface with 'looking over the manuscript' and giving many valuable hints derived from his experience with all kinds of projection apparatus, so perhaps a 'free' advert was his pay-back!

George Moler's patent, granted on December 20th 1910, is shown in Fig 14. Each cabinet was delivered with a brochure explaining how to use it and an order confirmation form to a customer is shown in Fig 13, dated June 28th 1913.

McGill University in Montreal, Quebec (Canada) used just such a cabinet: "This cabinet is an oak case made specifically to hold negative glass slides. The manufacturer was the firm of G. S. Moler of Ithaca (New York), which produced the unit at the beginning of the 20th century. Rather large (127 x 96 x 36 cm), the cabinet comprises 19 sliding compartments, each of which can hold 60 glass plates. The cabinet was designed in such a way that one could quickly scan the slides by pulling out one of the 19 compartments. Two drawers located at the bottom of the unit made it possible to store other glass plates (slides or negatives) in cardboard cases, along with material for making and repairing plates and booklets used for giving courses or lectures.

that any slide can easily be lifted up and taken out for use and can be just as easily inserted again in place.

The frames can also be completely withdrawn so as to change their order or for any other purpose but ordinarily a stop at the top acts to prevent a frame from being pulled out too far.

In each frame six rows of ten slides each may be held, or each frame may hold a group of fifty, leaving ten vacant places for additions to that group. The frames may be lettered or numbered or the group labels may be placed upon them.

The case may be placed so that the frame is drawn out in front of a window and it is finished on both sides so that it may be placed either side of the window and pull out toward the right or toward the left, or instead of placing it by a window an illuminated curtain may be used, a single incandescent light being sufficient for the curtain.

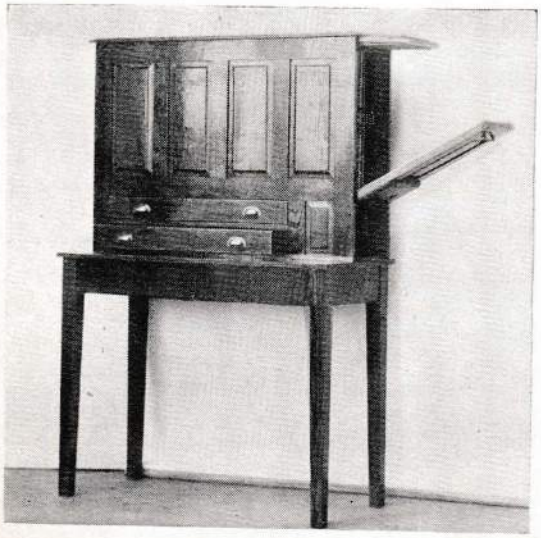
The frames may be changed so that the same side is always toward the user.

The supporting table is higher than an ordinary table so as to bring the middle of the frame about on a level with the eyes of a person of ordinary stature.

4

Sectional Feature of the Cabinet

Sections like the first, except with unfinished sides and also without drawers, can be furnished, and the table is also made wide enough so that by pulling the



CABINET PARTLY OPEN

first section forward the second section can be set on the table in the rear of the first. Additional tables with two or more sections each, as many as are needed, can be placed between the first section and the wall.

5

Fig 8: Moler brochure center pages

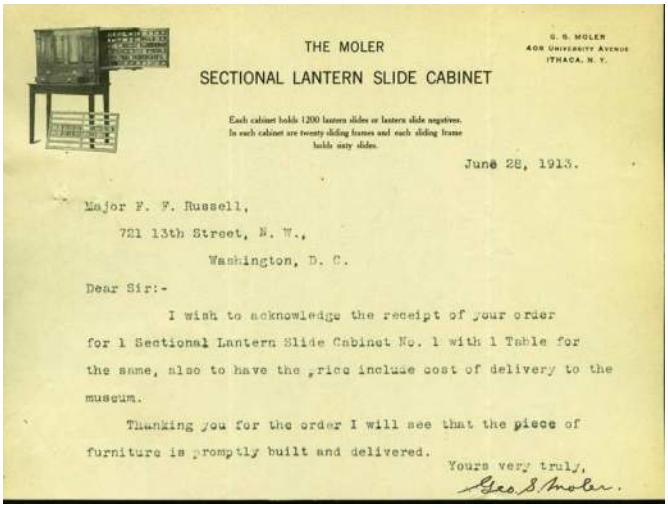
Figs 9, 10 & 11: Moler cabinet closed and open. Note the storage drawers bottom right. They can be opened from either side.

Fig 12: Original brass label and serial number

According to a list discovered in the McGill University Archives, in 1935 the Department of Extramural Relations offered some 50 illustrated lectures grouped into five series of varying importance. These were: Geography and Travel, History, Science, Natural History and Religion. Fifteen of the supporting booklets, on exclusively Canadian topics, are currently in the McCord Museum."[1]

NOTES:

1. Glass Slides (1870-1930) and Adult Education at McGill University, by Nora Hague, Heather McNabb, Sylvie Taschereau, Stanley G. Triggs and Nicole Vallières, from McGill University web site.



THE MOLER
SECTIONAL LANTERN SLIDE CABINET

G. S. MOLER
408 UNIVERSITY AVENUE
ITHACA, N. Y.

Each cabinet holds 1200 lantern slides or lantern slide negatives. In each cabinet are twenty sliding frames and each sliding frame holds sixty slides.

June 28, 1913.

Major F. F. Russell,
721 13th Street, N. W.,
Washington, D. C.

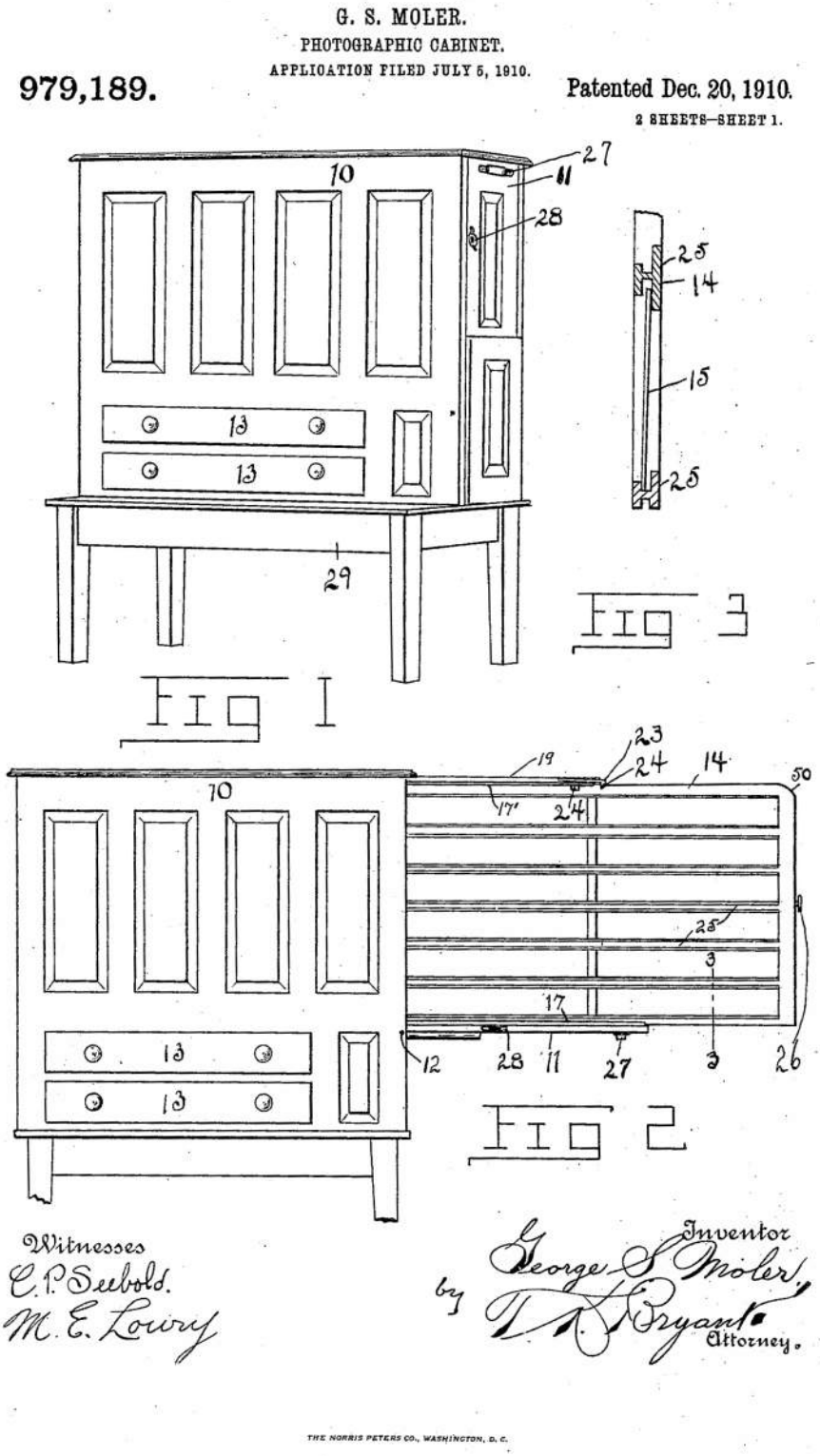
Dear Sir:-

I wish to acknowledge the receipt of your order for 1 Sectional Lantern Slide Cabinet No. 1 with 1 Table for the same, also to have the price include cost of delivery to the museum.

Thanking you for the order I will see that the piece of furniture is promptly built and delivered.

Yours very truly,
Geo. S. Moler.

Fig 13: Acknowledgement of an order.



G. S. MOLER.
PHOTOGRAPHIC CABINET.
APPLICATION FILED JULY 5, 1910.

979,189. Patented Dec. 20, 1910.

2 SHEETS—SHEET 1.

Fig 1

Fig 3

Fig 2

Witnesses
C. P. Seebold.
M. E. Lowry

Inventor
George S. Moler.
by T. L. Bryant
Attorney.

THE NORRIS PETERS CO., WASHINGTON, D. C.

Fig 14: George Moler's patent.

G. S. MOLER.
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2 SHEETS—SHEET 2.

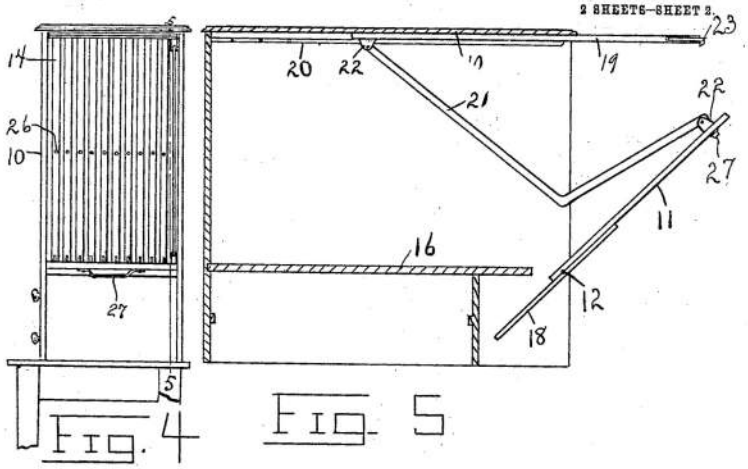


FIG. 4 FIG. 5

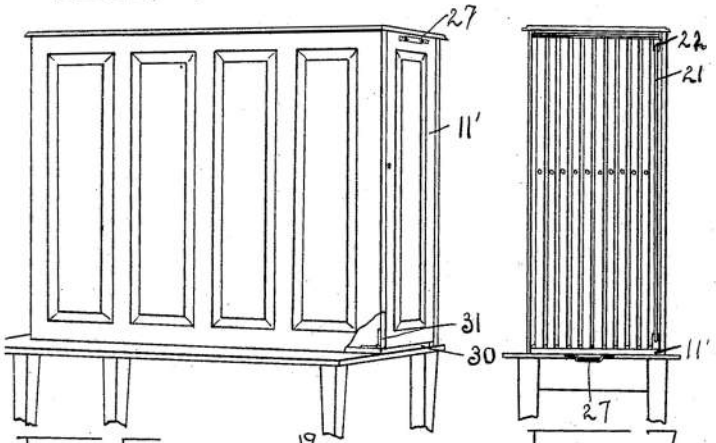


FIG. 6 FIG. 8 FIG. 7

Witnesses
C. P. Siebold.
M. E. Lowry

George S. Moler. Inventor
by T. L. Bryant
Attorney.

THE NORRIS PETERS CO., WASHINGTON, D. C.

UNITED STATES PATENT OFFICE.

GEORGE SYLVANUS MOLER, OF ITHACA, NEW YORK.

PHOTOGRAPHIC CABINET.

979,189. Specification of Letters Patent. **Patented Dec. 20, 1910.**

Application filed July 5, 1910. Serial No. 570,510.

To all whom it may concern:

Be it known that I, GEORGE SYLVANUS MOLER, a citizen of the United States, and residing at Ithaca, in the county of Tompkins and State of New York, have invented certain new and useful Improvements in Photographic Cabinets, of which the following is a specification.

This invention relates to improvements in photographic cabinets and is more especially designed for the storage and display of lantern slides and photographic negatives.

The extensive use of the stereopticon or lantern in giving educational lectures having become general, the use of a convenient cabinet or container for the lantern slides will be apparent.

An object of my invention therefore is to provide such a cabinet having a plurality of tray members in which the slides are arranged properly classified and at the same time each individual slide is easily removed or replaced in the holder.

A further object is to provide the holding frames for the slides so arranged that upon exposing any individual frame to the light, all of the slides mounted therein are readily viewable.

A further object is to provide for the compact arrangement of the holding frames within the cabinet, which latter is provided with a closure acting as a partial support for the frames when withdrawn for viewing the same, and also arranging the same in the nature of a section or unit, whereby a plurality of complete cabinets may be employed for containing any number of slides.

With these general objects in view and others that will appear as the nature of the invention is better understood, the same consists in the novel combination and arrangement of parts as will be hereinafter fully explained, illustrated in the accompanying drawings and pointed out in the appended claims.

In the drawings forming a part of this application and in which like designating numerals refer to corresponding parts throughout the several views, Figure 1 is a perspective view of the cabinet mounted upon a support, the cabinet being shown in closed relation. Fig. 2 is a front view thereof showing the cabinet opened with one of the holding trays withdrawn. Fig. 3 is a sectional view through the frame taken upon line 3—3 of Fig. 2. Fig. 4 is an end view of the open cabinet. Fig. 5 is a sectional view on line 5—5 of Fig. 4. Fig. 6 is a perspective view of a modified form of the invention. Fig. 7 is an end view of the same showing the cabinet opened, and, Fig. 8 is a detail view showing the latch member of the holding frame.

Referring more specifically to the drawings, I provide in the preferred form of the invention the rectangular casing 10 provided with the door 11 hinged thereto at the pivot point 12 and having two drawers 13 opening at the front thereof, while the door opens at the end of the cabinet. A plurality of frames 14 employed for holding the slides 15 are normally positioned within the casing 10 and supported upon the bottom 16 thereof being suitably spaced apart by the spacing cleats 17 either upon or between which these frames are slidably mounted. The pivot at the point 12 adjacent the lower end thereof, enables the use of an extension 18 which may be either integral or a separate member from the closure 11, the function of said extension being to abut against the end of the cabinet bottom 16 to hold the closure 11 in horizontal alinement with said bottom and to impart sufficient strength thereto for supporting the approximately entire weight of whatever frames are slidably removed from the cabinet in position for actual use.

Slidably mounted within the cabinet and adjacent the top thereof, I provide the guide 19 upon the strip 20 secured to the interior of the cabinet walls. For forcing said guide outwardly upon the opening of the closure door 11, there is arranged the link 21 suitably hinged as at 22 to the inner end of the guide and to the upper or outer end of the door.

From this description it will be apparent that the opening and swinging downwardly of the door 11 from the closed position as shown in Fig. 1 to the opened position as shown in Fig. 2, will cause said parts to assume the intermediate position shown in Fig. 5 during such opening operation. Said guide 19 is also provided with spaced cleats 17′ corresponding to those of the door closure and adapted for the reception of the frames thereon or therebetween. Any single frame or a plurality thereof may be easily drawn outwardly when the cabinet is thus opened, being substantially supported for

view upon the closure door 11, which has assumed a horizontal position. A latch member 23, being of sufficient weight to insure its free downward movement, is pivoted to the end of the guide 19 and adapted to drop within one of the notches 24 provided in the top of each of the holding frames and by which the frames are prevented from being entirely withdrawn accidentally, although said latch may be held upwardly when desired, and thus allow an intended complete removal of the frame from the cabinet. The frames are reversible and one of the notches 24 will be positioned for engagement by the latch in either direction while each end of the frame has a beveled corner 50 allowing the latch to slide thereover.

The individual frame construction is well illustrated in Fig. 3, in which will be noted the grooved rails 25 parallel in arrangement, the rear wall of the longitudinal channel of each rail being higher than the front wall thereof, while the distance between the rails is greater than the height of the slides to be accommodated therebetween which readily allows for the insertion and removal of said slides therefrom. It will be understood that the distance between the rails 25 will be varied according to the height of the plates which are to be accommodated in the frame and that each tray may be provided with a convenient knob or handle 26, while the door closure 11 has a convenient hand hold 27 and a lock 28. While the cabinet is here shown upon a table support 29, the same may be suspended from the wall of a room with either end of the cabinet arranged in a convenient position for use. By placing any number of similar cabinets side by side upon a suitable support, any number of slides may be conveniently positioned for use with the streopticon. In the other form of the invention as shown in Figs. 6 and 7, the cabinet drawers 13 are eliminated and the holding frames completely fill the entire space within the cabinet casing 10. In this form the door closure 11′ is hinged to the bottom 30 of the cabinet as at 31, said hinges and the link connection 21 constituting the supporting means for the door when the latter is opened, allowing the outward removal of the frames. In other general respects the two forms of the invention are the same including the link connection 21 and the upper guide member 19 with its pivoted latch or bail 23.

Having thus fully described my invention in its preferable embodiments, it is nevertheless to be understood that changes may be made in the details of construction, and in size and proportion without departing from the spirit and scope of my invention as set forth in the appended claims, and it is to be noted that my device is equally as applicable to the storage of photographic negatives as it is for use with stereopticon or lantern slides.

Having thus fully described my invention and in what manner the same is designed for use, what I desire to secure by Letters Patent of the United States is:

1. A photographic cabinet comprising a rectangular casing, sliding frames mounted within said casing adapted to hold photographic plates, said casing provided with an open end and having a hinged closure door therefor, a sliding guide member within said casing, and means for moving said guide outwardly of the casing upon the opening of the door.

2. A device of the class described comprising a rectangular casing having an open end, a plurality of lantern slide holding frames slidably mounted within said casing, a hinged door closure for the open end of said casing, said door adapted to support said frames upon the opening of said door and the partial withdrawal of the frames from said casing, a guide member positioned within said casing, spaced alining cleats upon the bottom of said guide and upon the inside of said door, and said frames positioned between said cleats when said frames are positioned outwardly of the casing.

3. A device of the class described comprising a rectangular casing having an opened end, a plurality of lantern slide holding frames slidably mounted within said casing, a hinged door closure for the opened end of said casing, said door adapted to support said frames upon the opening of said door and the partial withdrawal of the frames from said casing, a guide member slidably positioned within said casing, spaced alining cleats upon the bottom of said guide and upon the inside of said door, spaced cleats upon the bottom of said casing and alining with those of the door and the guide member, said frames positioned between said cleats when said frames are positioned outwardly of the casing, and means for horizontally sliding said guide member upon any movement of the door.

4. A photographic plate holding cabinet consisting of a casing having an open end, a top and bottom for said casing and a door closure for the open end of the casing, said door being pivoted in alinement with the casing bottom, an off-set extension provided upon the bottom of said door and adapted to engage the casing bottom for positioning said door in horizontal alinement with the casing bottom upon the complete opening of the door, and glass plate holding frames slidably mounted within said casing upon the bottom thereof, a slidable guide member positioned within the casing adjacent the top thereof and parallel to the casing bottom, and means for sliding the guide out-

wardly of the casing upon opening the door and inwardly thereof upon closing the door.

5. A photographic plate holding cabinet consisting of a casing having an open end sides, a top and a bottom for said casing and a door closure for the open end of the casing, said door being pivoted in alinement with the casing bottom, an extension provided upon the bottom of said door and adapted to engage the casing bottom for positioning said door in horizontal alinement with the casing bottom upon the complete opening of the door, glass plate holding frames slidably mounted within said casing upon the bottom thereof, strips secured to the inner faces of the casing sides and equally spaced from the casing top, a guide member positioned within said casing upon said strips and adjacent the top thereof, a link connection between the guide member and the door whereby said guide is adapted to slide horizontally in and out of the casing upon the closing and opening of the door, a swinging bail upon the outer end of said guide and adapted to engage notches upon the holding frames for limiting the outward movement of said frames from the casing.

6. A photographic plate holding cabinet consisting of a casing having an open end, sides, a top and a bottom for said casing and a door closure for the open end of the casing, said door being pivoted in alinement with the casing bottom, an extension provided upon the bottom of said door and adapted to engage the casing bottom for positioning said door in horizontal alinement with the casing bottom upon the complete opening of the door, glass plate holding frames slidably mounted within said casing upon the bottom thereof, strips secured to the inner faces of the casing sides and equally spaced from the casing top, a guide member positioned within said casing upon said strips and adjacent the top thereof, a link connection between the guide member and the door whereby said guide is adapted to slide horizontally in and out of the casing upon the closing and opening of the door, a swinging bail upon the outer end of said guide and adapted to engage notches upon the holding frames for limiting the outward movement of said frames from the casing, the casing having a space therein beneath the bottom thereof and co-extensive in length with the casing, a partition beneath the casing bottom dividing said space into two parts, the space upon one side of said partition being larger than the other and receiving containing drawers and the smaller space accommodating the door extension.

7. A cabinet for holding negative and positive photographic plates comprising a rectangular casing having an open end and closed top, bottom and sides, a door closure provided for said open end and hinged to the bottom of the casing, a guide member slidably mounted within said casing, means connecting said guide member with the closure door for automatically withdrawing said guide upon the opening of the door, holding frames positioned within said casing and adapted to be partially slidably withdrawn therefrom, said cabinet adapted to be positioned in plurality upon a suitable support therefor.

In testimony whereof I affix my signature in presence of two witnesses.

GEORGE SYLVANUS MOLER.

Witnesses:
SETH B. SQUIER,
WILLIAM J. REED.

Magic Lantern Pop-Ups

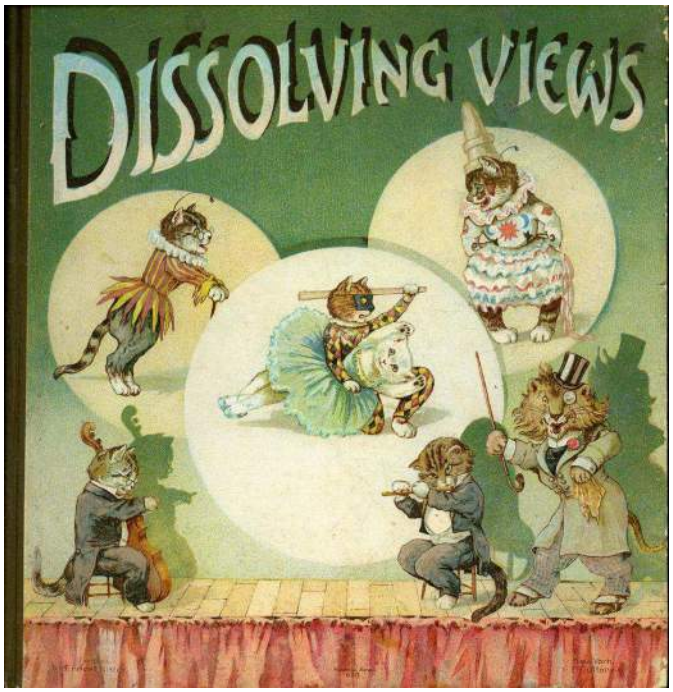
by Larry Rakow

French playwright, poet, and writer Voltaire is credited with one of my favorite sayings on reincarnation: "After all, it is no more surprising to be born twice than it is to be born once." For those of us with an inherent desire to stockpile and categorize, I suppose it's fair to say that it's no more surprising to amass two fine collections than it it to assemble one. I've been a collector all my life, cutting my teeth on Davy Crockett and baseball cards, coming of age with 19th century photographica, finding a passion with magic lantern slides and pre-cinema, and settling into both a profession and late-life obsession with old and rare children's books.

As those of you who saw my presentation at the Indianapolis Magic Lantern Convention might remember, the last two of these…the magic lantern and antiquarian kids' books…share surprising similarities. The final decades of the 19th century saw both fields bloom; the production of both movable lantern slides (on the one hand) and pop-up and novelty books (on the other) reached their heights at approximately the same time. What I attempted to demonstrate in the Indianapolis lecture was the uncanny similarity in the mechanisms used to articulate each of the two mediums: levers, slipping images, dissolves, superimpositions, and so on. Though often differing in theme, audience, and imagery, the two used virtually the same devices to make their stories come alive.

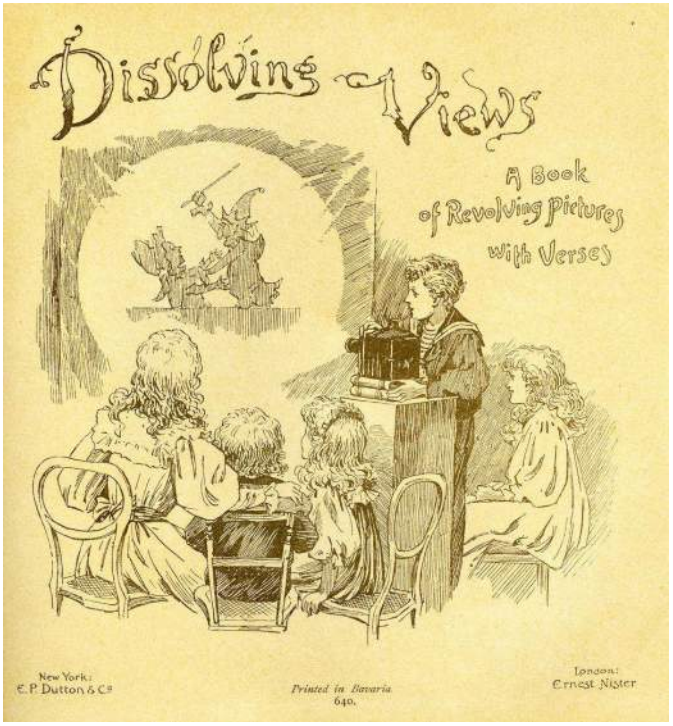
The current pandemic gave me the opportunity to do something I've never attempted in over 30 years of bookselling; over a three month period I went through every single one of the over 13,000 books I currently have in inventory, checking each against my computer data base and updating bibliographic information, availability in the general marketplace, and pricing. For a person with a moderate obsessive-compulsive personality it was heaven! It also provided the time to luxuriate in many of the books from my own collection…primarily 19th and early 20th century pop-up, movable, and novelty titles…and really take a look at the illustrations. Despite the focus of my two overlapping collections, I was still surprised by how many magic lantern pictures appeared in 19th century children's books.

Some were full color cover depictions. *Magic Pictures*, for instance, a movable book featuring 6 "venetian-blind" transforming illustrations and issued by Ernest Nister of London around 1890, features a small dog with a magic lantern projecting a comical scene of a fish vendor and his eager customers.



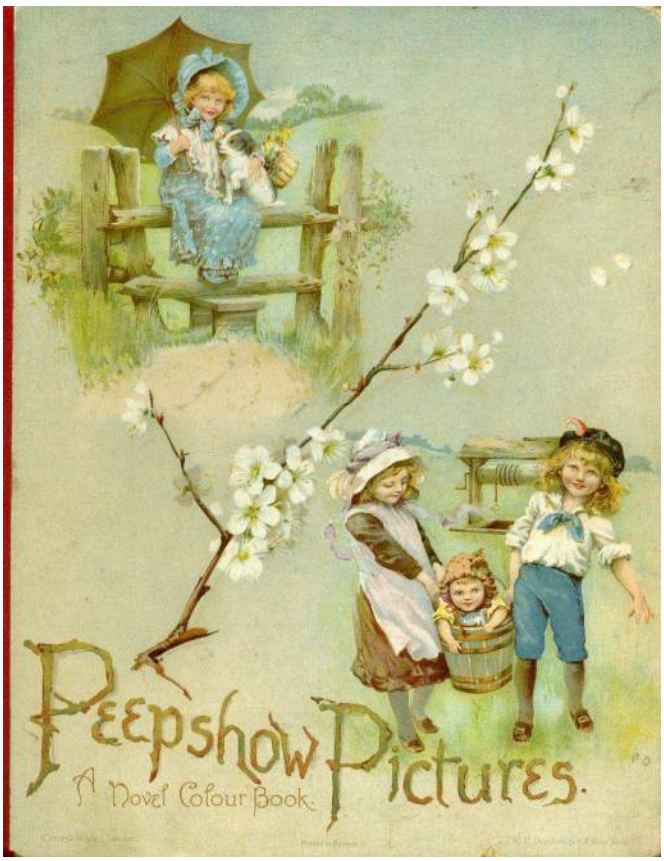
Another, *Dissolving Views* (London: Nister, ca. 1895), not only appropriates a classic magic lantern term, but also

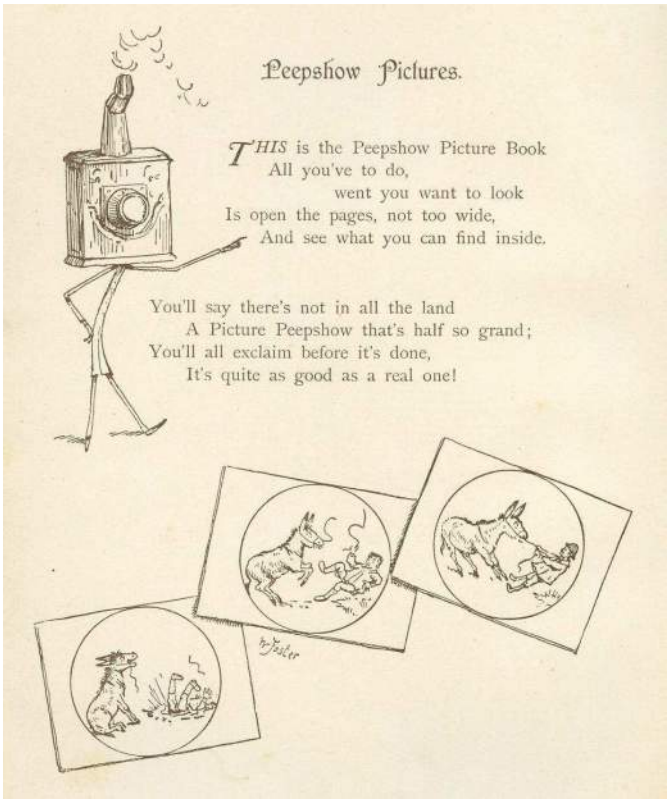
presents a cover picture of an illustrated presentation, complete with a lecturer and musical accompanists. The title page is even more specific with a line drawing of a juvenile lantern show and audience.



Many pre-cinema terms were (and are!) mistakenly arbitrary, non-specific, and interchangeable in the public mind…stereopticon, peepshow, and magic lantern among them. It's not surprising, then, that books such as *Peepshow Pictures* (London: Nister, ca. 1890) features illustrations of a talking magic lantern and slides rather than the alluded to peepshow. The added verse ("This is the Peepshow Picture Book, all you've got to do went *(sic)* you want to look, Is open the pages, not too wide, And see what you can find inside.") is more reflective of a real peepshow than a projecting lantern, but my guess is that technical accuracy was not foremost on the author's mind.

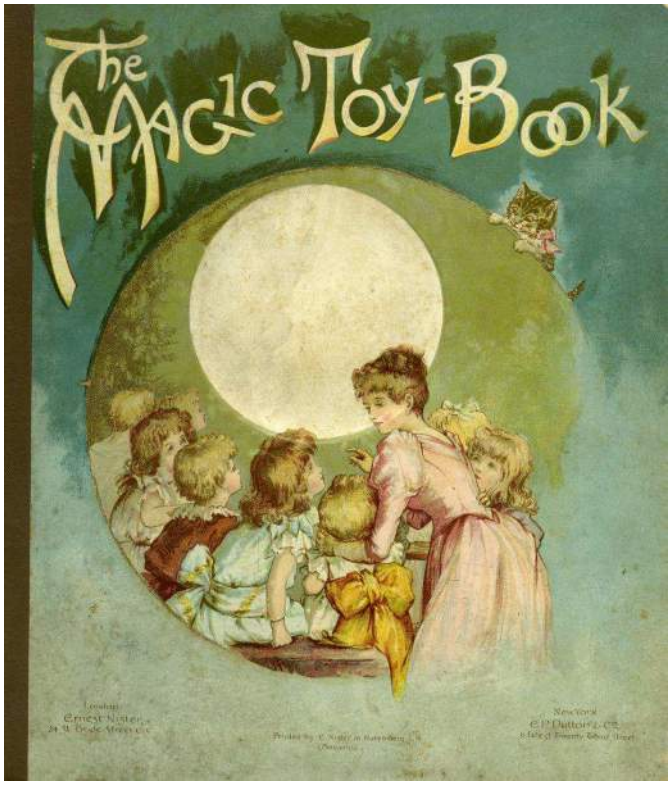
Among the earliest pre-cinema optical toys was the thaumatrope, a double-sided disc with a string on either end which, when twirled, combined the images on either side of the disc into a singe picture. *The Magic Toy-Book* (London: Nister, ca. 1890) attempts to duplicate the thaumatrope experience with pictures printed on both sides of a page which, when illuminated strongly from behind, merge the two. The primary full-color image on the facing page also features a lovely magic lantern scene in which a mother points to the screen and describes the action soon to take place. In the example here, a young acrobat holds a hoop aloft which, when lit from behind, reveals a small dog jumping through the ring. The cover of *The Magic Toy-Book* presents a blank screen made of translucent




Peepshow Pictures.
THIS is the Peepshow Picture Book
All you've to do,
went you want to look
Is open the pages, not too wide,
And see what you can find inside.
You'll say there's not in all the land
A Picture Peepshow that's half so grand;
You'll all exclaim before it's done,
It's quite as good as a real one!

material which also produces an added image when illuminated.

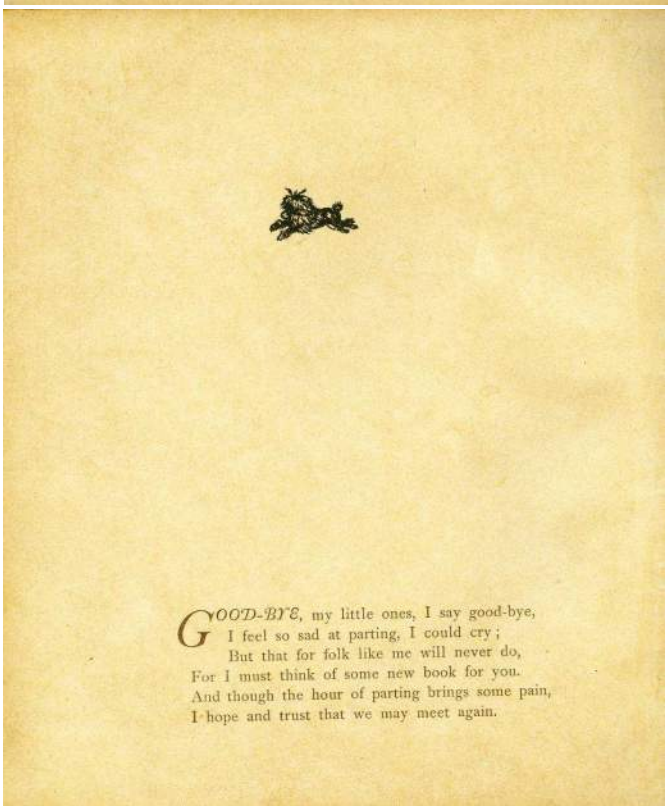
Additionally, each image has a facing page of text, most of which are typical Victorian stories, sweet and forgettable, about pets, families, and juvenile adventures.



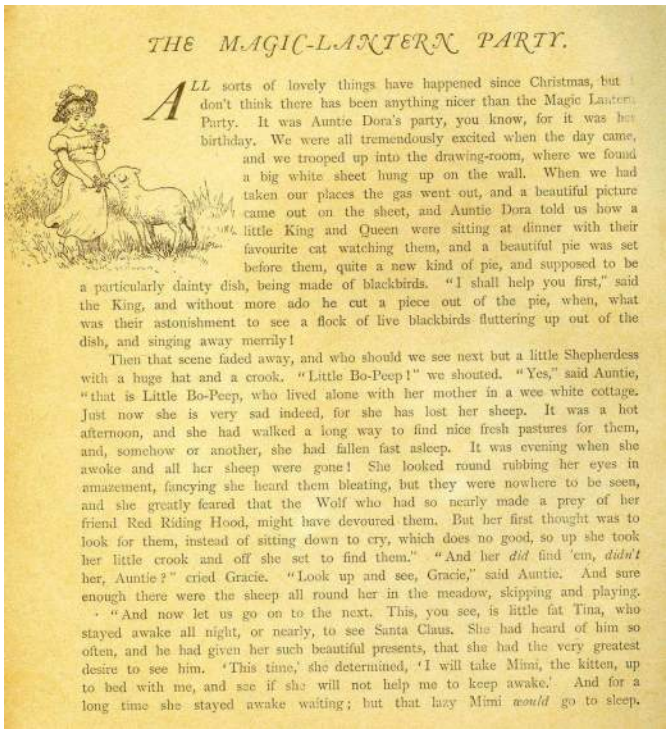
One, however, is entitled "The Magic-Lantern Party" and, though lacking an illustration, features a description of a lantern show at a relative's house: "It was Auntie Dora's party, you know, for it was her birthday. We were all tremendously excited when the day came and we trooped up into the drawing-room, where we found a big white sheet hung up on the wall. When we had taken our places the gas went out, and a beautiful picture came out on the sheet…"

One of the most curiously beloved 19th century children's books was Dr. Heinrich Hoffmann's *Der Struwwelpeter*. Originally published in 1845 it offers a series of moralistic poems and pictures describing the gory ends children come to for incautious behavior: a young girl who plays with matches is reduced to a pile of cinders, a boy who sucks his thumb has it cut off with a large pair of scissors, a group of boys who taunt a Black man are dipped in ink, and so on. Hoffman's book saw many different editions over the years, poems were added and illustrations altered, but none was more significant…for our purposes, at least-…than *The Magic Lantern Struwwelpeter*, issued in London by F. Warne around 1890. Featuring a title page with a wonderful image of a magic lantern, this volume presents several of the classic *Der Struwwelpeter* tales, each with essentially the same full-page color illustration

THERE is an end to all
things, so, please, look,
At the last picture
in this Magic Book.
I hope you like it, if you do, why then,
Open the book and look it through again.


GOOD-BYE, my little ones, I say good-bye,
I feel so sad at parting, I could cry;
But that for folk like me will never do,
For I must think of some new book for you.
And though the hour of parting brings some pain,
I hope and trust that we may meet again.

of a juvenile showman addressing an appreciative audience of youngsters and nursemaids. A wheel on the side of the page can be rotated to reveal four different scenes in each story.



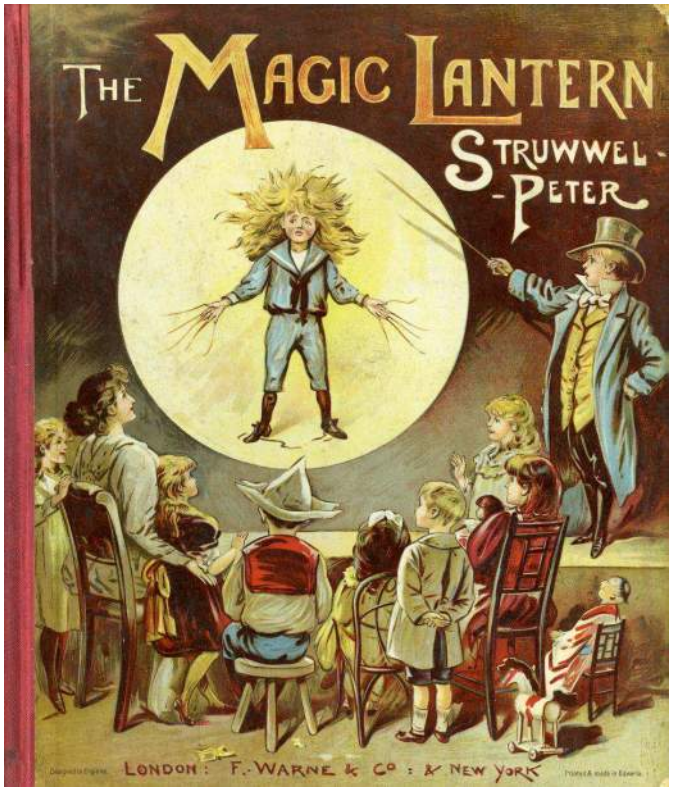
THE MAGIC-LANTERN PARTY.

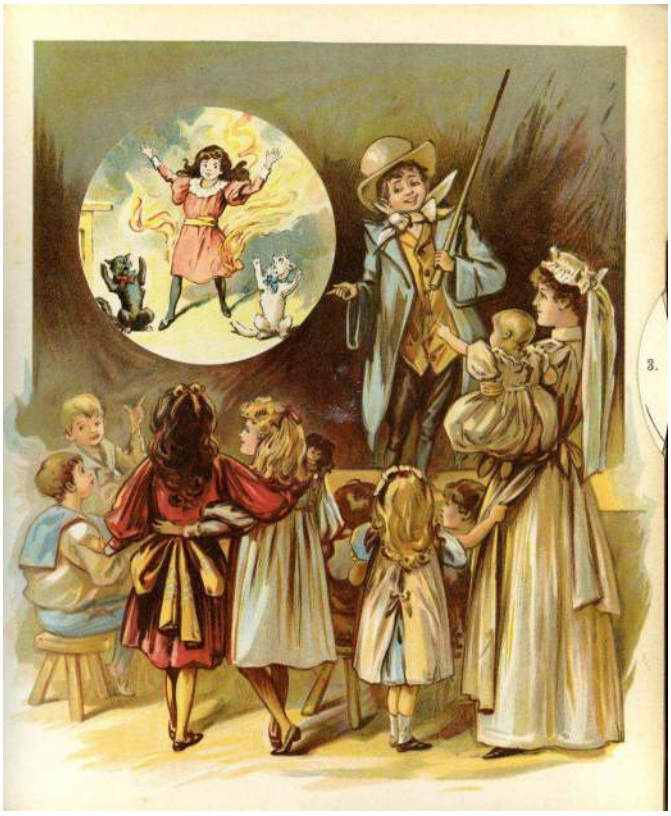
ALL sorts of lovely things have happened since Christmas, but I don't think there has been anything nicer than the Magic Lantern Party. It was Auntie Dora's party, you know, for it was her birthday. We were all tremendously excited when the day came, and we trooped up into the drawing-room, where we found a big white sheet hung up on the wall. When we had taken our places the gas went out, and a beautiful picture came out on the sheet, and Auntie Dora told us how a little King and Queen were sitting at dinner with their favourite cat watching them, and a beautiful pie was set before them, quite a new kind of pie, and supposed to be a particularly dainty dish, being made of blackbirds. "I shall help you first," said the King, and without more ado he cut a piece out of the pie, when, what was their astonishment to see a flock of live blackbirds fluttering up out of the dish, and singing away merrily!

Then that scene faded away, and who should we see next but a little Shepherdess with a huge hat and a crook. "Little Bo-Peep!" we shouted. "Yes," said Auntie, "that is Little Bo-Peep, who lived alone with her mother in a wee white cottage. Just now she is very sad indeed, for she has lost her sheep. It was a hot afternoon, and she had walked a long way to find nice fresh pastures for them, and, somehow or another, she had fallen fast asleep. It was evening when she awoke and all her sheep were gone! She looked round rubbing her eyes in amazement, fancying she heard them bleating, but they were nowhere to be seen, and she greatly feared that the Wolf who had so nearly made a prey of her friend Red Riding Hood, might have devoured them. But her first thought was to look for them, instead of sitting down to cry, which does no good, so up she took her little crook and off she set to find them." "And her *did* find 'em, *didn't* her, Auntie?" cried Gracie. "Look up and see, Gracie," said Auntie. And sure enough there were the sheep all round her in the meadow, skipping and playing.

"And now let us go on to the next. This, you see, is little fat Tina, who stayed awake all night, or nearly, to see Santa Claus. She had heard of him so often, and he had given her such beautiful presents, that she had the very greatest desire to see him. 'This time,' she determined, 'I will take Mimi, the kitten, up to bed with me, and see if she will not help me to keep awake.' And for a long time she stayed awake waiting; but that lazy Mimi *would* go to sleep.

There are many other examples of the magic lantern appearing in kids' books of the past: many 19th century children's books on "Natural Philosophy" feature chapters on optics and the magic lantern; *The Juvenile Party* (London: George Routledge, 1871) offers both a cover and frontispiece of a magic lantern performance; *Harry's Vacation* (NY: D. Appleton, 1883), by William C. Richards, provides a full chapter on a magic lantern show; *Shadows on the Screen* (London: T. Nelson, 1874), by Mrs. George Cupples, portrays a magic lantern show for children with a black and white engraving on every page; *A Day in a Baby's Life* (Boston: Roberts Bros., 1886) includes a full page color illustration of a magic lantern show. None of these, however, combine a mention of the lantern with movable illustrations…all are simply textual accounts. The coming together of my two main interests, magic lanterns and novelty books, occurs far less often and I'm gratified to have located and added to my collection several examples of that sweet spot in which the two converge.





Irish-themed Bamforth Song Postcards, 1910-1920

Gart Thomas Westerhout

INTRODUCTION

In a recent issue of the Magic Lantern Gazette I wrote about song postcards of the early 20th Century. These were cards issued by various publishers either singly or in sets of two to four cards. These included a) miniature reproductions of sheet music, b) a song title and corresponding drawing, and c) cards which featured photographs of live models and song lyrics (and in some cases, a line or two of music). For the most part such postcards featured popular songs and hymns. I presented a survey of the Bamforth song postcard catalogue, which includes nearly 600 sets of cards featuring live models and song lyrics, and discussed ten subject matter categories. One of those categories I called "regional/ethnic," which included songs with either a Scots or Irish theme. In the current report, I will introduce the Irish-themed songs represented on Bamforth cards.

Thirty three Irish or Irish-themed songs were made into Bamforth card sets between 1910 and 1917. Some of the more popular songs went through several editions, usually with different pictures or coloring, so altogether there are 49 different sets. The vast majority of the songs Bamforth chose to reproduce were nostalgia for Ireland, or for a lover, or for both at the same time. Since the 1700's people had been emigrating from Ireland, with large numbers starting around 1840 during the great famine, but continuing in even larger numbers thereafter. The largest number of emigrants went to England or America. Songs about Ireland were produced in great number around the turn of the century, so Bamforth picked up on this trend. Other than the songs of nostalgia, there are a few comic cards with courting as the theme. Though some of the songs were written by Irish songwriters, most were written by Englishmen or Americans riding the wave of popularity of Irish-themed music.

THE IRISH-THEMED SONG POSTCARDS

I have grouped the cards into "Classic Songs" (either still known today or long-established Irish favorites by the time the cards were made) and "Largely Forgotten Songs." These groupings were made based on the sales and availability of the sheet music over the past 100 years, their recordings, and the availability of the song cards today. Arguments could perhaps be made for moving some songs from one list to the other, but it is meant to serve only as a general guide, not an unbendable classification. Most sets consist of three or four cards, though there are two Irish sets with just two cards each. 21 of the song titles have one set apiece, eight have two sets, two titles have three sets, and one song, "It's a Long, Long Way to Tipperary," by dint of its popularity was put out in five editions. For those songs with multiple sets, I describe the pictures of just one of the sets. (Key: serial number of set or sets words (w), music (m), year of publication.)

A) **Classic Songs**

1) **pre 1900**

Come Back to Erin (2 sets) - a man sings to his lass, Mavourneen, who now lives across the Irish Sea in England. Both sets are similar, with the man brooding and his lovely lass shown in an inset. (4650, 4821, w and m: Claribel, 1866)

I'll Take You Home Again Kathleen - A man sings to his wife or sweetheart; they are together "across the ocean

I'LL TAKE YOU HOME AGAIN, KATHLEEN (1)
I'll take you home again, Kathleen,
Across the ocean wild and wide,
To where your heart has ever been,
Since first you were my bonny bride,
The roses all have left your cheek,
I've watched them fade away and die,
Your voice is sad whene'er you speak,
And tears bedim your loving eyes.
Oh! I will take you back, Kathleen,
To where your heart will feel no pain,
And when the fields are fresh and green,
I'll take you to your home again.

wild and wide," but she is unhappy and longs for the homeland. (4665, w and m: Thomas P. Westendorf, 1875)

The Irish Emigrant (2)- exile. A widower bids farewell to the memory of his late wife Mary before leaving Ireland to seek a better future. (4618, 4660, w: Helen Dufferin; m: George Barker, ca. 1845)

Kathleen Mavourneen (2) - a man has come to say goodbye before going across the sea, but his lover is still sleeping as it is dawn. (4662, 4987, w: Louisa Crawford, m: Frederick Nicholls Crouch, 1837)

Kitty of Coleraine - comic courting - a lively and amusing ballad of a milkmaid who is distracted by a fellow and spills her milk bucket. This is the only two card Irish set, and more or less follows the design of the earlier black and white version, showing the maid upset over her spilt milk in the first card, and being happily comforted in the second. (4667, w: Edward Lysaght, m: traditional, ca. 1810)

My Wild Irish Rose - a wildly popular song for Chauncey Olcott as co-writer and singer, it has been recorded by many singers up to the present day. A man sings a song praising his Irish lass. This set hearkens back to the illustrated song slide genre from which the song postcard evolved, with the Rose of the title shown up close in front of a bower of oversized roses on one card, and then in front of a giant shamrock on another. Though the song was first published in 1899, it was one of the last Irish-themed song set put out by Bamforth, published in about 1917. (4992, w and m: Chauncey Olcott, 1899)

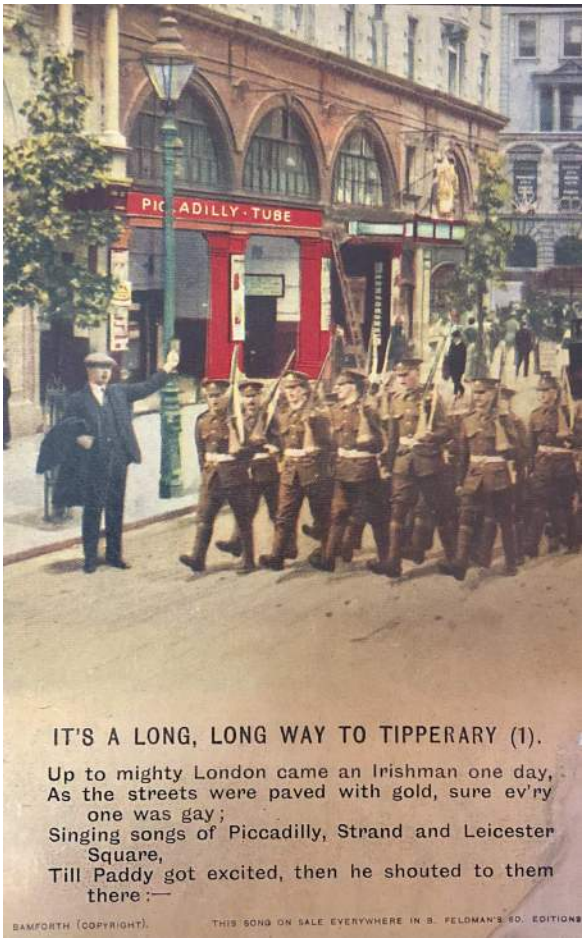
Rory O'More - another comic courting song. A forward fellow, Rory steals kisses from his sweetheart Kathleen. Each card shows the two of them standing in various poses on the same outdoor spot. The tune is fast and lively. (w: Samuel Lover, m: traditional, c. 1850)

2) **post 1900**

A Little Bit of Heaven (2)- a fable of how Ireland came into being: "a little bit of heaven fell out the sky one day." (4659, w: J Keirn Brennan, m: Ernest R Ball, 1914)

It's a Long Way to Tipperary (5)- represented by five Bamforth sets, the most of any Irish song, this became a very popular marching song sung by Irish and English troops alike in World War 1. It tells of Paddy, now in London, who shouts that his heart and sweetheart are are still in Tipperary. (4742, 4781, 4787, 4788, 4831, Jack Judge, 1912)

KITTY OF COLERAINE (1).
As beautiful Kitty one morning was tripping,
With a pitcher of milk from the fair of Coleraine,
When she saw me she stumbled,
The pitcher it tumbled,
And all the sweet butter-milk watered the plain,
Oh, what shall I do now, 'twas looking at you now,
Sure, sure, such a pitcher I'll ne'er meet again,
'Twas the pride of my dairy, O'Barney McCleary,
You're sent as a plague to the girls of Coleraine.


PICCADILLY-TUBE
IT'S A LONG, LONG WAY TO TIPPERARY (1).
Up to mighty London came an Irishman one day,
As the streets were paved with gold, sure ev'ry one was gay;
Singing songs of Piccadilly, Strand and Leicester Square,
Till Paddy got excited, then he shouted to them there:—
BAMFORTH (COPYRIGHT).
THIS SONG ON SALE EVERYWHERE IN B. FELDMAN'S &C. EDITIONS

Killarney (3) - praising Killarney's famous natural beauty. (4567, 4668, 4820, w: Edmund Falconer, m: Michael Balfe, 1857)

Mother Machree (2) - a song of love for mother, another hit for Olcott. (4767, 4990, w: Rida J. Young, m: Chauncey Olcott and Ernest R. Ball, 1910)

When Irish Eyes are Smiling - perhaps the most well known today of the Irish songs represented on Bamforth cards, it sings the praise of Irish eyes and laughter. (4802, w: Chauncey Olcott and George Graff, Jr, m: Ernest Ball, 1912)

B) **Largely Forgotten**

Asthore (2) – a man, far from his native Ireland, misses his lover. He is shown brooding by a cabin by the sea, in frontiersman's clothes. (4588, 4663, w: Clifton Bingham, m: H Trotere, 1893)

Connemara – two lovers, the girl in Connemara and her man across the sea, exchange letters of affection including Irish expressions such as begorrah and bedad. (4543, w and m: Tom Mellor, Alf. J. Lawrance and Harry Gifford, 1909)

The Dear Little Shamrock (2) – singing the praise of Ireland's national plant. In both sets a girl is collecting shamrocks on her own in the first two cards, and her man joins her in the third. (4589, 4661, w: William Jackson, m: Andrew Cherry, 1870)

Don't Forget Old Ireland – a man has left Ireland to find his fortune in the west, but misses his girl. He then finds gold on his land and departs for the homeland. This song quotes a line from a song long popular, "Come back to Erin, Mavourneen, Mavourneen." We see the man reading his darling's letter, dreaming of her, and finding the gold. (4688, w: Dick Stead, m: Owen Conduit, 1908)

Eileen Alannah (3) – Another exile sings of his love for his colleen back in Ireland, and vows to return and make her his bride. In the earlier sets the man is a pioneer in a red shirt, like many of the others songs, but in the last version, he wears a white shirt and wide tie to go along with his cowboy boots. (4658, 4836, 4947, w: ES Marble, m: John Rogers Thomas, ca. 1870)

For Killarney and You – An exile praises his homeland and the colleen he hopes is waiting for him there. This time a soldier is pictured; as bombs explode in the background, he placidly contemplates his love. (4822, w: J Brandon Walsh, m: Louise Teasdale, 1910)

Goodbye, Noreen – An exile has returned to Ireland to keep his promise of marriage – only to find that Noreen has married another in his absence. The two of them pose in Irish country settings. This is one of the rarest sets of the Irish Bamforth songs, and a very tuneful lament. (4590, w: Harry Courtney, m: Bowker Andrews, 1908)

Green Isle of Erin – another exile misses his homeland terribly. Though the man looking sad by a distant sea does not mention a waiting colleen, Bamforth has provided one in an inset. (4666, w: Clifton Bingham, m: Joseph Roeckel, 1899)

Homeland Goodbye – A man leaving Ireland is already waxing nostalgic about his homeland. This song quotes from "Kathleen Mavourneen," using the line "It may be for years, and it may be for ever." In the last four lines the waiting Mavourneen makes her appearance – at least the soldier hopes she will be there to see him off (but, knowing the song quoted above, will she awake, I wonder?). (4937, w: AJ Mills, m: Bennett Scott, 1908)

I'll be Back in Old Ireland Some Day – Paddy misses Mavourneen and says he is headed back to Ireland to see her. The pictures show Paddy as a soldier and his love in traditional country dress. (4934, w: Huntley Trevor, m: Hubert Sullivan Brooke, 1916)

Ireland the Land of my Birth – Another exile wishes he could go home. This time not only does he recall his sweetheart, but also the old folks, his parents. This young man seems to have made it good: in the first card he is shown standing beside a marble balustrade, with palm trees and mansions in the hilly background. In the second card he is in a rich interior, and in the final one in a well-manicured garden. (4571, w: Worton David, m: R. Penso, 1909)

It's only a Step from Killarney to Heaven – Exiles from England, Scotland, and Ireland gather on a "lonely Western trail" and sing songs praising their homelands. The Irishman is last, and extolls the beauty of his land, especially his native Killarney. Five men are shown around a campfire. (4977, w and m: T.H. Fitzgerald and Felix le Roy, ca. 1916)

The Land of Gramachree – An exile, shown as a soldier in this set, sings the praises of his homeland. A typical colleen in apron and red cape is shown waiting for him. (4921, w and m: Lewis Barnes, 1916)

Peg o' my Heart – a standard love song in which a man expresses his undying love for the Peg of the title. The sheet music notes that she is "sweeter than the rose of Erin" and her "glances with Irish art entrance us," but interestingly the postcard set has these lines as "sweeter than the rose you're wearing" and "I'm pleading, one far apart I'm needing…" (4847, w. Alfred Bryan, m: Fred Fischer, 1913)

Sweet Maid of Erin's Isle (2) – A man recalls his sweetheart back home in Ireland. She poses with an Irish

wolfhound and a cottage, while he sits lonely by a foreign lake. In the other set, some elements are identical – the cottage, and a trio of straw-hatted men, while the main models and settings are new. (4563, 4664, w: Beaumont Ford, m: Lawrence Wright, 1909).

That Old-Fashioned Mother of Mine – No colleen in the world compares to the best one – mother. A man in the wilderness, perhaps of the US or Canada, hold a photo of his mother and sings her praises. As is typical of Bamforth song cards, the mother is pictured as extremely elderly, though the man is young. (5095, w: Worton David, m: Horation Nicholls, 1919)

There's a Little Maid A-Dreaming – A man living in England thinks of his lass across the Irish Sea. Pictured are a young soldier and his gal. (4925, w: E. Norman Torry, m: Boris J. Vladimir, 1915)

Tip Top Tipperary Mary – the tragic tale of soldier Tipperary Tommy who loves his hometown Mary, but dies in the war. We see him thinking of her while on the battleground, as well as when he utters his last words. (4896, w: Ballard MacDonald, m: Harry Carroll, 1914)

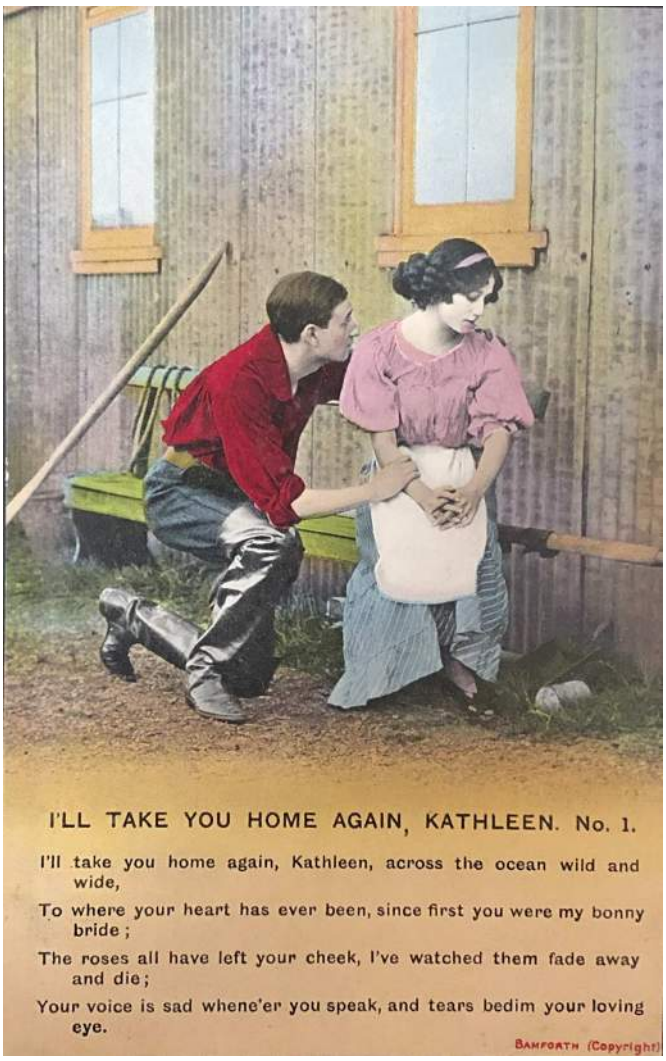
Top o' the Mornin' – lighthearted comic song in which Michael Carney is courting Bridget McCue. A country lane with a thatched cottage in the background is the setting. (4655, w: Andrew B. Sterling, m: Harry von Tilzer, 1912)

Your Dear Old Dad Was Irish – An old man saying farewell to his son, about to go off and fight in World War One. He says to remember his Irish father, his Welsh mother, and his Scots granddad as he fights for old England. A very British patriotic themed song, which likely did not represent the feelings of most Irishmen of the day, as Ireland was in the midst of a fierce struggle for independence, trying the throw off the shackles of centuries of English rule. We are shown the soldier and his father standing in front of the ship, which is packed with soldiers ready to depart. (4798, w and m: William Hargreaves and Lawrence Wright, 1914)

COMMENTS

Before Bamforth began producing song cards and comic cards in color sometime after 1908, they put out black and white live model cards. In some cases, the color comic cards are exactly the same cards, with color added. But for the song cards, I have yet to come across any color cards which are simply tinted duplicates of the black and white ones. Some of the song titles produced in black and white did appear in color, but with entirely new sets, poses, and models.

An overwhelming majority of the Bamforth produced Irish-themed song cards have as their theme nostalgia or


I'LL TAKE YOU HOME AGAIN, KATHLEEN. No. 1.
I'll take you home again, Kathleen, across the ocean wild and wide,
To where your heart has ever been, since first you were my bonny bride;
The roses all have left your cheek, I've watched them fade away and die;
Your voice is sad whene'er you speak, and tears bedim your loving eye.
BAMFORTH (Copyright)

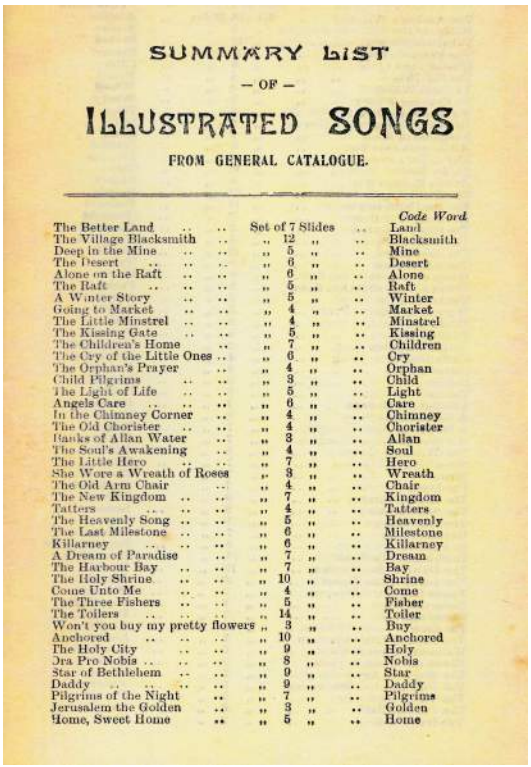
exile. Since Bamforth's main markets were England and the US, this is not surprising. The cards show an idealized image of Ireland, the beautiful colleens in traditional dress and the rugged landscape. Not a single card shows an Irish city or village scene.

Several hit songs of that era did not make the Bamforth list, including the now well-known "Danny Boy" and "Too-ra-loo-ra-loo-ral, That's an Irish Lullaby." Also clearly missing are most of the hundreds of comic Irish songs produced in the first part of the 20th century – only a couple of the 33 songs are comic, though a couple others do contain some comic elements. This does fit in with the overall tone of the some 600 Bamforth song sets, which is heavy on songs of love and longing and light on humor.

(Note – Thanks to Mr Richard Crangle for assistance with selection of the Irish songs, based on perusals of our collections. The possibility remains that a couple more Irish-themes songs remain to be discovered in the Bamforth illustrated song postcard catalogue.)

Bamforth Irish Song Cards by Serial Number
(order of publication)

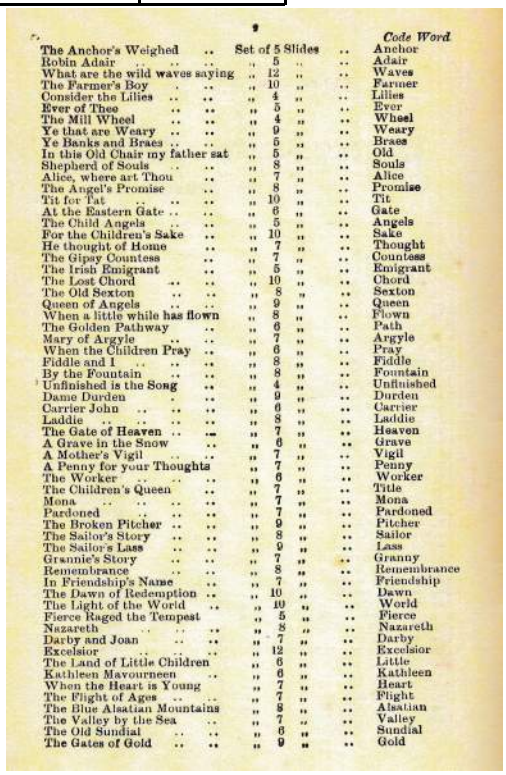
serial	song title	no. of cards	
4543	Connemara	3	circa 1910
4563	Sweet maid of Erin's isle	3	
4567	Killarney	2	
4571	Ireland, the land of my birth	3	
4588	Asthore	3	
4589	The dear little shamrock	3	
4590	Goodbye, Noreen	3	
4618	Irish Emigrant, The	3	
4650	Come back to Erin	4	
4655	Top o' the mornin'	3	
4658	Eileen Alannah	4	
4659	Rory O'More	4	
4660	Irish Emigrant, The	4	
4661	The dear little shamrock	3	
4662	Kathleen mavourneen	3	
4663	Asthore	3	
4664	Sweet maid of Erin's isle	3	
4665	I'll take you home again, Kathleen	4	
4666	Green isle of Erin	3	
4667	Kitty of Coleraine	2	
4668	Killarney	3	
4688	Don't forget old Ireland	3	
4742	It's a long, long way to Tipperary	4	
4767	Mother Machree	3	
4781	It's a long, long way to Tipperary	4	
4787	It's a long, long way to Tipperary	4	
4788	It's a long, long way to Tipperary	4	
4798	Your dear old dad was Irish	3	
4800	I want to see the dear old home again	3	

4802	When Irish eyes are smiling	3	
4820	Killarney	3	
4821	Come back to Erin	4	
4831	It's a long, long way to Tipperary	4	
4836	Eileen Alannah	4	
4847	Peg o' my Heart	3	
4883	Little bit of Heaven, A	3	
4888	Little bit of Heaven, A	3	
4896	Tip Top Tipperary Mary	3	
4921	The land of Gra-ma-chree	3	
4922	For Killarney and you	3	
4925	There's a little maid a-dreamin'	3	
4934	I'll be back in old Ireland some day	3	
4937	Homeland Goodbye	3	
4947	Eileen Alannah	4	
4977	It's only a step from Killarney to Heaven	3	
4987	Kathleen mavourneen	4	
4990	Mother Machree	3	
4992	My wild Irish Rose	3	
5095	That Old-Fashioned Mother of Mine	3	circa 1917

SUMMARY LIST
— OF —
ILLUSTRATED SONGS
FROM GENERAL CATALOGUE.

			Code Word
The Better Land	Set of 7 Slides		Land
The Village Blacksmith	12		Blacksmith
Deep in the Mine	5		Mine
The Desert	6		Desert
Alone on the Raft	6		Alone
The Raft	5		Raft
A Winter Story	5		Winter
Going to Market	4		Market
The Little Minstrel	4		Minstrel
The Kissing Gate	5		Kissing
The Children's Home	7		Children
The Cry of the Little Ones	6		Cry
The Orphan's Prayer	4		Orphan
Child Pilgrims	3		Child
The Light of Life	5		Light
Angels Care	6		Care
In the Chimney Corner	4		Chimney
The Old Chorister	4		Chorister
Banks of Allan Water	3		Allan
The Soul's Awakening	4		Soul
The Little Hero	7		Hero
She Wore a Wreath of Roses	3		Wreath
The Old Arm Chair	4		Chair
The New Kingdom	7		Kingdom
Tatters	4		Tatters
The Heavenly Song	5		Heavenly
The Last Milestone	6		Milestone
Killarney	6		Killarney
A Dream of Paradise	7		Dream
The Harbour Bay	7		Bay
The Holy Shrine	10		Shrine
Come Unto Me	4		Come
The Three Fishers	5		Fisher
The Tollers	14		Toller
Won't you buy my pretty flowers	3		Buy
Anchored	10		Anchored
The Holy City	9		Holy
Ora Pro Nobis	8		Nobis
Star of Bethlehem	9		Star
Daddy	9		Daddy
Pilgrims of the Night	7		Pilgrims
Jerusalem the Golden	3		Golden
Home, Sweet Home	5		Home

List of Illustrated Song slides from the Bamforth catalogue Season 1906-7. Many of the Irish-themed cards were also produced as slide sets.

Article continued on Page 28.



			Code Word
The Anchor's Weighed	Set of 5 Slides		Anchor
Robin Adair	5		Adair
What are the wild waves saying	12		Waves
The Farmer's Boy	10		Farmer
Consider the Lilies	4		Lilies
Ever of Thee	5		Ever
The Mill Wheel	4		Wheel
Ye that are Weary	9		Weary
Ye Banks and Braes	6		Braes
In this Old Chair my father sat	5		Old
Shepherd of Souls	8		Souls
Alice, where art Thou	7		Alice
The Angel's Promise	8		Promise
Tit for Tat	10		Tit
At the Eastern Gate	6		Gate
The Child Angels	5		Angels
For the Children's Sake	10		Sake
He thought of Home	7		Thought
The Gipsy Countess	7		Countess
The Irish Emigrant	5		Emigrant
The Lost Chord	10		Chord
The Old Sexton	8		Sexton
Queen of Angels	9		Queen
When a little while has flown	8		Flown
The Golden Pathway	6		Path
Mary of Argyle	7		Argyle
When the Children Pray	6		Pray
Fiddle and I	8		Fiddle
By the Fountain	8		Fountain
Unfinished is the Song	4		Unfinished
Dame Durden	9		Durden
Carrier John	6		Carrier
Laddie	8		Laddie
The Gate of Heaven	7		Heaven
A Grave in the Snow	6		Grave
A Mother's Vigil	7		Vigil
A Penny for your Thoughts	7		Penny
The Worker	6		Worker
The Children's Queen	7		Title
Mona	7		Mona
Pardoned	7		Pardoned
The Broken Pitcher	9		Pitcher
The Sailor's Story	8		Sailor
The Sailor's Lass	9		Lass
Grannie's Story	7		Granny
Remembrance	8		Remembrance
In Friendship's Name	7		Friendship
The Dawn of Redemption	10		Dawn
The Light of the World	19		World
Fierce Raged the Tempest	5		Fierce
Nazareth	8		Nazareth
Darby and Joan	7		Darby
Excelsior	12		Excelsior
The Land of Little Children	6		Little
Kathleen Mavourneen	6		Kathleen
When the Heart is Young	7		Heart
The Flight of Ages	7		Flight
The Blue Alsatian Mountains	8		Alsatian
The Valley by the Sea	7		Valley
The Old Sundial	6		Sundial
The Gates of Gold	9		Gold

Tips on Giving Magic Lantern Shows

by Terry Borton

Editor's Note: *This article begins a series of short Tips on how to improve your magic-lantern shows. Terry Borton's American Magic Lantern Theater (AMLT) has given more than a thousand shows over the last 25 years, from Podunk to Lincoln Center. He says he's also made a thousand mistakes, and hopes these Tips will help you make a few less.*

3. Perform from a Solid Base

You've performed for family and friends; now your ready to move out, say to your local library or historical society. Call up and offer to perform for free. They'll jump at the chance. But before you begin, make sure your have your equipment under control. That's what these next Tips are about. We'll begin with the basics.

Here's one of my favorite magic lantern stories about a 19th century showman just beginning to do shows. Sorry, I don't remember where I read it, but this is a real report from the front lines 100+ years ago.

For his first show this generous gentleman chose an orphanage. He set up his lantern, and put up his screen by wedging poles between floor and ceiling, and then stringing the screen between them. He thought he would start with a bang, using the ever-popular ratcatcher. He'd use the kind of slide that has several rats in a circle so that any number of rats could be swallowed as he turned the crank. And he'd have the kids chant out the number of rats, One! Two! Three! Four!.. What a smashing way to start the show! Everything went smoothly until the kids started to stamp their feet to emphasize the count. The stamping feet made the floor jump up and down; the jumping floor loosened the poles; the poles fell and hit the lantern; the lantern fell off the table; the show was over with the first slide. Smashing indeed.

Moral of the story: Have a solid base.

We don't ordinarily set up a screen the way our Victorian predecessors did, but shaky tables are a very common problem when you move from the family setting to small venues like your local library or historical society. Often the table you're given for the lantern has weak legs, or uneven legs. If the table moves, the lantern moves. If the lantern moves, the image on the screen moves when you don't want it to. Not good. If the table legs give way - and this has happened to me TWICE - you have a disaster on your hands. That's why this Tip is right up front. Here are the solutions:

If the legs are weak, duct tape the table to the auditorium seats, or to something else that is solid. (Always carry duct tape and Gaffer's tape - professional tape available on Amazon.) If the legs or the floor are uneven, stick something under the short leg. (I carry little wedges for this purpose.) If you're using a table with folding legs, make *sure* the slider that holds the legs in position is all the way down. (A malfunctioning slider is what caused those tables to collapse on me. I hadn't checked. Now I've learned my lesson.) If the slider is in position, but the table is still wobbly, get out your duct tape. Run it from the legs to the surface of the table in order to triangulate the leg and make it immobile. It may take several tape triangles to keep things steady. (I carry yellow duct tape as well as black; it's useful for marking off seats, etc.)

Now you know your image won't bounce around on the screen. A solid beginning! Double check to make sure the table is level. Tilted table means tilted slides. I carry a little level, and use those shims for a quick fix.

The Rat Catcher!

By the way, note in the first picture the little plastic boxes that the table is standing on. You can get them at Walmart. They're for raising a bed, but they work just fine for getting a table up to a more comfortable height. (I use these at home to save my back, but not on the road. Too much potential for the table to tip over.)

Your Extension Cord

You'll have an extension cord running between a socket and your lantern. Check to make sure the juice stays on when the lights go off; occasionally they're on the same circuit. Sometimes you can use a long thin rubber mat to go over cords - part of the venue's tech equipment. But usually you have to tape the cord down. (Ask first if it's OK to do this. Some venues are very particular. Specify that you'll use Gaffers Tape that doesn't leave a residue when you pull it up.) Tape the cord down, and when you get to the table, take a turn of the cord around the table legs. That way if somehow someone trips on the cord, they'll jerk the table, but not, (we hope) jerk the lantern off the table. There's a trick to getting the tape up without wrapping it around the cord, stuck fast. Put your foot on the cord to hold it flat on the floor. Pull up the tape for a yard or so. Work your way down the cord, bit by bit, holding it flat each time with your foot. Ignore this Tip and you'll have a mess.

Next Time: The Lantern

Interested in improving your performance? Contact Terry Borton to join the Magic Lantern Performance Group, meeting bi-weekly on Zoom.

The Purposes of The Society shall be:

To establish an organization of people and entities interested in the collection, possession, conservation, restoration and maintenance of Magic Lanterns, Lantern Slides and related materials;

To encourage members to share their knowledge of Magic Lanterns, Lantern Slides and related materials with any interested persons or entities;

To coordinate research, catalogue material and disseminate information about the history, uses, development and preservation of Magic Lanterns and Lantern Slides; and

To promote exhibitions and/or shows utilizing Magic Lanterns, Lantern Slides and related equipment, in known methods of use in as historically accurate a manner as possible.

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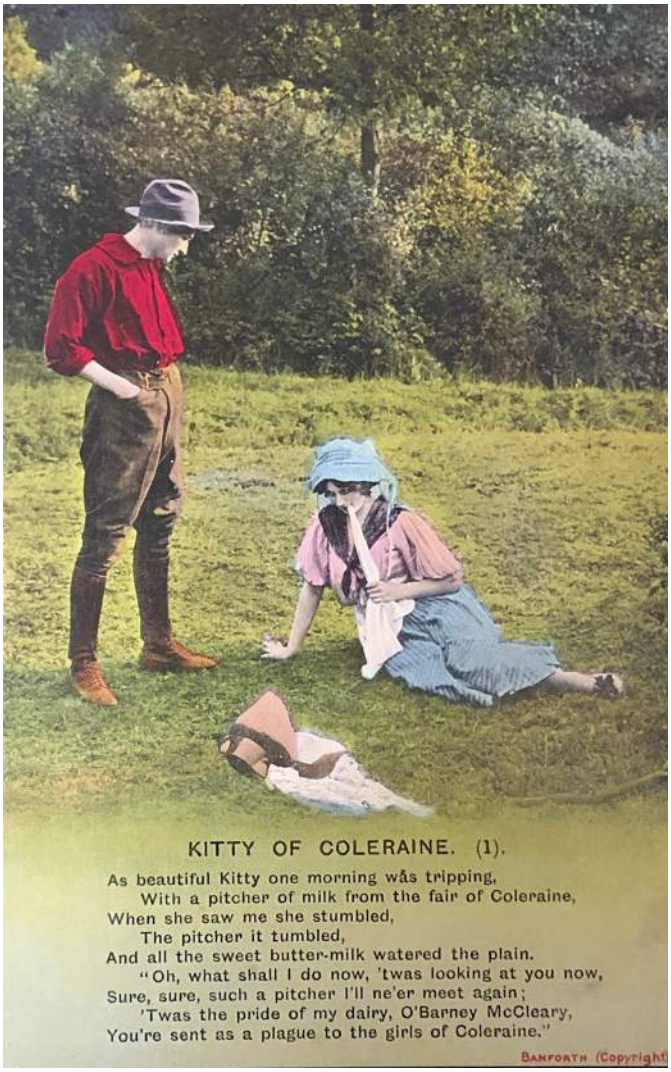
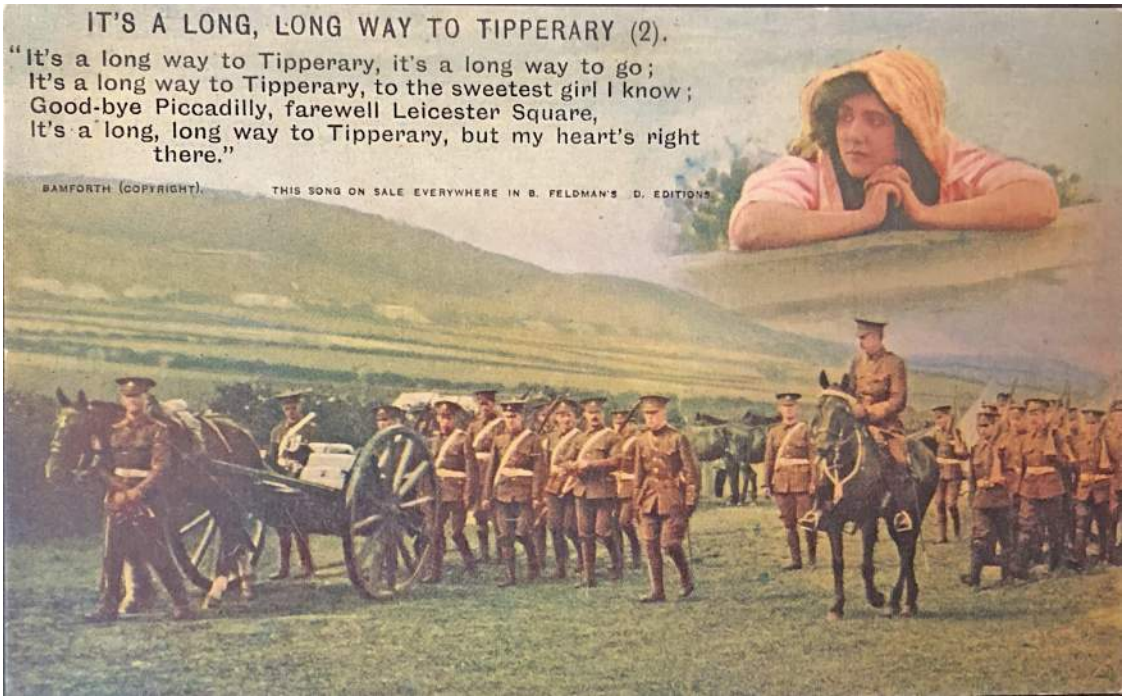

KITTY OF COLERAINE. (1).
As beautiful Kitty one morning was tripping,
With a pitcher of milk from the fair of Coleraine,
When she saw me she stumbled,
The pitcher it tumbled,
And all the sweet butter-milk watered the plain.
"Oh, what shall I do now, 'twas looking at you now,
Sure, sure, such a pitcher I'll ne'er meet again;
'Twas the pride of my dairy, O'Barney McCleary,
You're sent as a plague to the girls of Coleraine."
BAMFORTH (Copyright)

NOTE:

Of the two two-card sets of "Kitty of Coleraine" shown above, the black and white version was mailed in 1905, the color version is unmailed.

The "It's a Long, Long Way to Tipperary" cards are from two different four-card sets.


IT'S A LONG, LONG WAY TO TIPPERARY (2).
"It's a long way to Tipperary, it's a long way to go;
It's a long way to Tipperary, to the sweetest girl I know;
Good-bye Piccadilly, farewell Leicester Square,
It's a long, long way to Tipperary, but my heart's right there."
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THIS SONG ON SALE EVERYWHERE IN B. FELDMAN'S D. EDITIONS

Classified Advertisements

Wants

WANTED

English collector looking for figurines depicting itinerant lanternists and peepshowmen - examples shown here.

If you have any such pieces that you would like to sell please contact Mike Smith - kime1944@gmail.com

Sales

Phantasmagoria lantern by Frederick Cox, 100 Newgate Street, London, circa 1850. It has the original objective and condenser lenses and originally would have had an Argand oil lamp (now missing). Slide stage size is 4 1/2" top to bottom. The ring pull (below the objective lens) is to adjust the position of the lamp relative to the condenser lens.

Height overall 29 3/4".

Frederick Cox was an optical dealer working at 100 (later 98) Newgate Street from 1845 to 1901.

Price $500.

Contact David Evans -

secretary-treasurer@magiclanternsociety.org

This page available to members for Sales or Wants. Please contact the Editors